

THE RCM MAGAZINE



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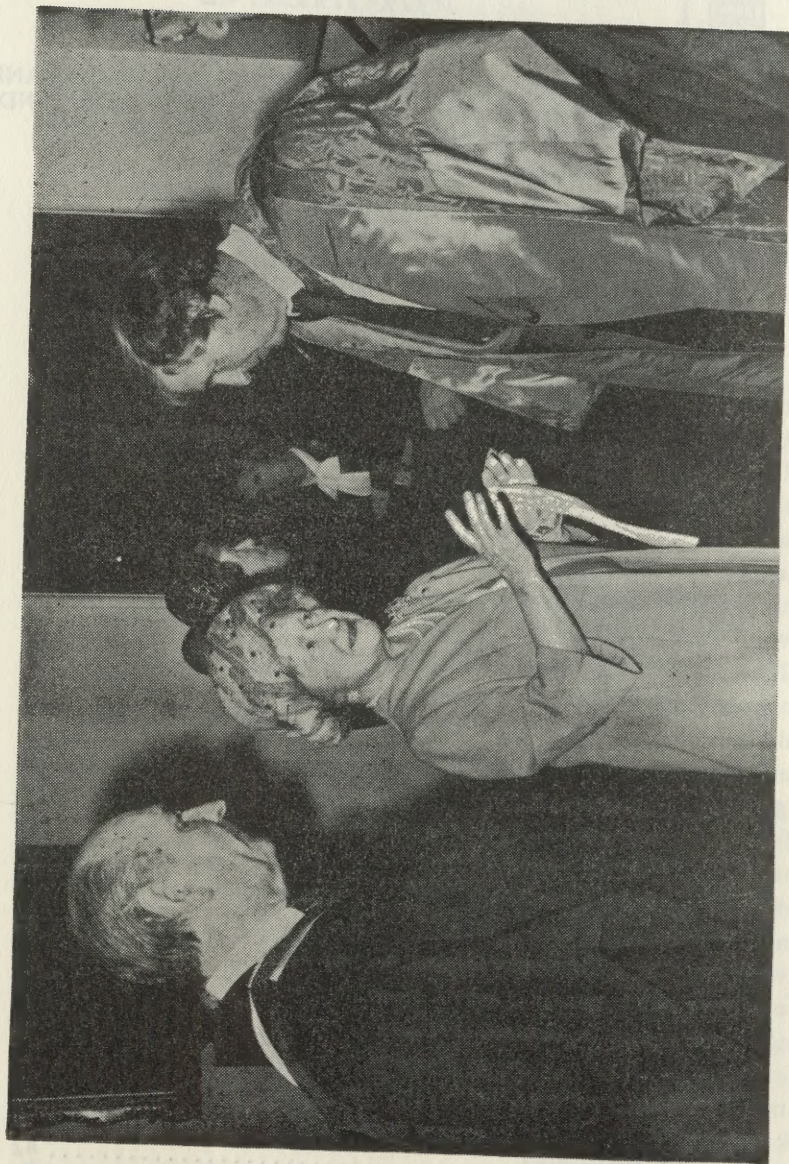
A JOURNAL FOR PAST AND PRESENT STUDENTS AND
FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND
THE OFFICIAL JOURNAL OF THE RCM UNION

*The Letter killeth, but
the Spirit giveth life*

Volume 79, No. 1 1983

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The President with the Chairman of the Council, and Sir Michael Tippett on whom she conferred an Honorary Doctorate on 17 November 1982

EDITORIAL NOTES

In May 1933 the RCM Magazine produced a special extra Jubilee Number, whose Editorial had affinities with the conventional programme notes of those days, following the 'motto theme' from Ecclesiasticus 44:

*Let us now praise famous men and our fathers that begat us:
Such as did bear rule in their kingdoms, men renowned for their
power, giving counsel by their understanding and declaring
prophecies;*

*Leaders of the people by their counsels, and by their knowledge of
learning meet for the people, wise and eloquent in their instructions;
Such as found out musical tunes and recited verses in writing. All
these were honoured in their generations, and were the glory of their
times.*

The chief subject ('exposition') was the personalities of the famous men who had contributed to the state of well-being in which the College found itself at the age of 50. Then followed (as a 'middle section') some landmarks of the history ('a kind of development of some of the material thrown up incidentally in the exposition, but containing also several episodes and incorporating new material'). The 'recapitulation' comprised an article by C. L. Graves on the first two Directors, and W. H. Squire's 'Early College Memories', and the 'coda' was a 'snapshot' by a student (Ralph Nicholson) of RCM life in the early 1930s.

The Editor wrote too of those whose names did not occur in the articles — men and women who had contributed services of many kinds (some of them the services of a lifetime) to the establishment of the College as it then was: those whose names were inscribed on the War Memorial; the Council's Honorary Secretaries; the 'Lady Superintendents' and many other women who had laboured for the College; the Administrative Staff in general, and some in particular; and finally of those to whom the debt was greatest — the teaching staff of over half a century.

The Centenary has now imposed heavy burdens, because of the doubled period of achievement which needs to be honoured, and the great task of fund-raising which it has been thought appropriate to undertake, so that the College's progress can be eased as far as possible in what may be dubbed 'concrete' terms. The plethora of special events is being recorded perhaps in too unobtrusive a way in these pages, and your present Editor must admit some failures to respond fully to the potential challenge of our stirring times.

For instance, there will be no special extra Centenary Number, no editorial in serial or aleatoric style, no new appreciations in these pages of the personalities of the Directors and others who, since 1933, have reshaped the College into its present form. But in pious celebration it may seem appropriate to reprint in this and the succeeding 1983 issues some 1933 articles that show our founding figures as they were seen by contemporaries. It is in this spirit that the sketches of Grove, Parry and Stanford are reprinted here.

Readers who have noticed that the Autumn Term issue of this magazine was not the same size as its immediate predecessors are entitled to an apology and an explanation. It was found impossible, at quite short notice, to obtain any more envelopes to take the old size efficiently and economically, and it was therefore decided to reduce the 'height' of the

page. Unfortunately this was after the proofs had been passed, and the Editor stupidly did not appreciate that the number of lines per page would also have to be reduced. The eventual pages therefore did not present their contents as well as had been intended. Apologies are duly offered.

DIRECTOR'S ADDRESS, 4 JANUARY 1983

1982 was an exceptionally busy and eventful year for all of us at the College, and in retrospect I believe it to have been a very successful one, despite the difficult economic conditions imposed upon us.

During the year a number of special concerts were given, many of which reflected the immense contribution that composers associated with the College have made to 20th century music. In addition to established repertory works we were able to hear the first performances of specially commissioned works by Elizabeth Maconchy, the late Humphrey Searle, Edwin Roxburgh and John Lambert, as well as new works by students.

A new history of the College was written and edited by John Cruft; a new film about the College was made by James Archibald and a long-playing record of the music performed at the Thanksgiving Service in Westminster Abbey last February was released by EMI and is now available at a special price for members of the College of £2.75 from the Finance Office.

Television and Radio helped during the year to make the work of the College better known in this country and abroad, and the Open Day in October (which was given the title 'Músithon') not only attracted many people to the College and raised a useful sum, but revealed a large number of individuals — some connected with the College, some not — who were prepared, without thought of reward, to give freely of their time and talent in the service of the College.

But perhaps of most importance to the College and the welfare of its students in the years to come was the launching last February of the Centenary Appeal, the response to which by the end of 1982 was over £1½ million.

It is a really remarkable effort during a major recession to have raised such a sum in the space of only ten months, particularly when we consider the many competing Appeals of a cultural nature such as the Royal Opera House Development Appeal and the Royal Academy of Arts Appeal, and in addition the Appeals for the urgent restoration of our Cathedrals and Historic Churches, and the Appeals for such deserving causes as medical research and the relief of poverty and human suffering.

The success of our Appeal to date has been due in large measure to the personal approaches by members of our strong Appeal Committee to financial institutions, insurance companies, industrial concerns and trusts. But above all we have cause to thank Mr Leopold de Rothschild, Chairman of the Appeal Committee, who with great energy and determination has committed himself fully to his great task.

We must assume that many of those who already contributed will not be in a position to make further contributions; some in fact are covenanting their donations over four or more years. We have therefore to look largely to new sources for the next £2½ million, and every effort must be made to find new areas of support during the coming months.

A number of special appeal Events have been planned, about which I shall tell you in a few moments, but they can together only realise a modest

sum in relation to the amount which we need to fulfil the aims of the Appeal. The Appeal Committee members will require all the help that we can give.

Clearly students who are dependent upon a grant cannot be expected to make a cash donation but there may be relatives, or friends of the family ready and willing to give. Student co-operation in the fund-raising events will continue to be most valuable (as indeed it was in the Musithon). Nothing is more likely to attract the sympathetic support of prospective donors than the knowledge that those at the College are both talented and hardworking and that they will have an important part to play in society in the years to come.

Many current Professors and members of the Administrative Staff have already contributed generously as have a notably high proportion of our retired Professors and staff members, some of whom served the College faithfully for many years with little financial remuneration.

I am anxious now that all past students, wherever they may be, shall have the opportunity of making a gift to the College as it embarks upon its second century. I shall be grateful therefore for any help that can be given in bringing the Appeal to the notice of those Collegians who are not members of the RCM Union and do not therefore receive the Magazine.

You will notice that I have stressed the need for the College to be seen to be helping itself, for without that we cannot expect help from others. With regard to forthcoming Appeal Events it has now been publicly announced that TRH The Prince and Princess of Wales will attend the concert which is being billed as *The Great Gala Concert* at the Royal Albert Hall on Sunday 30 January. A special College Orchestra will be formed for the concert and the programme will be of a popular nature. Sir Alexander Gibson will conduct the first performance of Malcolm Arnold's Trumpet Concerto — a Centenary commission — with John Wallace as soloist; Sir Georg Solti will conduct Beethoven's *Emperor* Concerto with Daniel Barenboim as soloist; and Daniel Barenboim will conduct the last movement of Mendelssohn's Violin Concerto with Itzhak Perlman as soloist. The Vice-Director and seven Professors will battle their way through Richard Blackford's arrangement of the Ride of the Valkyries for eight pianos, and the concert will end with Haydn's Toy Symphony, featuring a number of celebrity guest artists.

On Saturday 12 March an orchestra from the College will participate in a Celebrity Concert at the Royal Albert Hall, sponsored by Book Club Associates, featuring Sir George Thalben-Ball, Michael Collins, Léon Goossens, Julian Lloyd Webber, Marisa Robles, Robert Tear, John Williams and Equale Brass.

On the next day, 13 March, the Dominion Theatre has been booked for the première of an important new film about the life, loves and music of Richard Wagner, the proceeds of which will be shared between the Royal Opera House Development Appeal and the Royal College of Music Appeal. The 8½ hour film which will subsequently be shown on TV as a serial, features Richard Burton as Wagner, and other stars of world renown, including Olivier, Richardson and Gielgud.

In addition to those fund-raising events, we shall during the coming term continue our series of Centenary Concerts, each containing the first performance of a commissioned work.

On 4 February the programme of the 20th Century Ensemble concert

will include works by Timothy Salter and Kenneth Jones in addition to the Schönberg *Theme and Variations* Op. 34 and the Webern *Concerto for Nine Instruments* Op. 24.

On 15 February the Chamber Choir will give the first performance of *Endymion* by Joseph Horovitz, an a cappella work for Soprano solo and Choir of 32 voices. Also included in the programme will be a motet by Jeremy Dale Roberts and works by Duruflé.

During the term a BBC Television crew will film the discussion and assessment by a Panel of Conductors of scores submitted by students of the College in the competition for a new Overture. It is hoped that, if scores of sufficient interest are submitted, it may prove possible for more than one entry to be rehearsed by an orchestra, as part of the selection procedure.

During the last week of the Term several performances will be given in the Parry Theatre of *Metamorphoses*, an Opera by Richard Blackford, specially commissioned with funds provided by the Arts Council of Great Britain to mark the centenary of the College. It will be a production of major importance, involving the co-operation of the Wimbledon School of Art, the preparation of electronic tapes, the installation of special lighting, the extension of the stage area and the utilisation of the full resources of the Opera School. As with recent productions, we are grateful to Barclays Bank for generous financial support and also to a number of industrial firms for material support.

With all this enterprising activity, providing valuable experience for all those involved and a splendid preparation for the professional world ahead, it is sad that the shadow of further cuts hangs over the College at this time.

Much thought and discussion will take place during the coming weeks about the financial problems facing the College by reason of the anticipated cut in real terms of the level of grant to be received from the DES in the Financial Year 1983/84 as compared with 1982/83.

Whilst searching for the further economies which would least harm the educational function of the College, the Council will at the same time wish to be fully satisfied that the method employed by the DES for the calculation of grant to the College is fair and that account has been taken of the College's wide functions and responsibilities.

On the bright side I can report that work has already begun on the construction of a new catering and dining area in an extension to the New Building. We must accept that there will for the next two terms be a temporary loss of teaching and practice accommodation and some disturbance from the building operations, but it is confidently expected that the new catering area will be ready for use at the beginning of the Autumn Term.

The Council will then be in a position to decide whether to proceed next with the construction of a new Opera Theatre or with the integration of our two Libraries into a single complex in the basement of this building.

We can be sure that 1983 is going to be another important and challenging year for the College. I hope that it will be a happy and rewarding one for you all.

The Director then introduced Mr. Stephen Savage (Professor of the College), currently Senior Lecturer in Piano and Chairman of the

Keyboard Faculty at the Queensland Conservatorium of Music at Brisbane, who gave a short recital:

Sonata No. 58 in C *Haydn*
Rondo in A minor, K.511 *Mozart*
Sonata in E flat, Op.31, No.3 *Beethoven*

THE RCM UNION

The Annual General Meeting was held on 30 November in the Donaldson Room. The President, Sir David Willcocks, took the Chair.

The Honorary Secretary, Mrs. Richard Latham, and the Honorary Treasurer, Mr. John Bliss, were re-elected.

Mrs. Lee Trevoray Ayre, Mrs. J. W. Lambert and Mr. Richard Popplewell were elected to the Committee in place of Mrs. Christopher Morris and Mr. Alan Marchant who had served for six consecutive years, and Mr. John Wilson who had resigned. Miss Pamela Harwood, Miss Thirza Whysall and Mr. Jack Wallen were re-elected for a second term of three years.

Mr. Alan Bach and Mr. Jack Wallen were re-elected as Honorary Auditors.

The Committee has agreed that the sum of £1250 reserved for the College Centenary shall be used for the prize offered by the College to the winner of a competition for 'an overture lasting 6-8 minutes of a suitable festive nature'. The cost of copying parts would be covered by the award.

Please let us know if there are any incorrect entries in the new List of Members published during the Easter Term.

SYLVIA LATHAM
Honorary Secretary

NEW MEMBERS

Peter Brenton
Heather Graham Crump
John Leonard

Aidan Miller
Lady Swann (Theresa Ann Gleadowe)

BIRTHS AND DEATHS

* denotes Collegian

BIRTHS

PONG: To Barbara* (née Mar) and David Pong, a daughter, Cynthia Wai-San, on 20 September 1982

DEATHS

AVELING: Elisabeth Aveling, on 17 October 1982

BOULT: Sir Adrian (Cedric) Boulton, CH, D.Mus., Hon.D.Litt., FRCM, Hon.RAM, Hon.GSM, Hon.TCL, on 22 February 1983.

GALE: Ursula J. Gale, FRCM (Lady Superintendent May 1939 to December 1966) on 14 November 1982

HAY OF SEATON: Mrs. Malcolm Hay of Seaton, D.St.J., (née Ivy Wigmore) in September 1982

HOWELLS: Herbert Howells, CH, CBE, D.Mus., FRCM, FRCO, Hon.RAM, on 23 February 1983

LLOYD WEBBER: William Southcombe Lloyd Webber, D.Mus., FRCM, FRCO, on 29 October 1982

STEVENS: Dr. Bernard Stevens, FRCM, on 3 January 1983

OBITUARIES

DONALD R. PEART Emeritus Professor and Hon.D.Mus. Sydney, M.A. and B.Mus. Oxon, FRCM.

The Director has received from Mrs. Peart copies of many tributes paid to Donald Peart's memory, which have been placed in the RCM Library, for which he did so much. They include the Address by PETER SCULTHORPE at the Memorial Service in Sydney University Great Hall on 30 November 1981, a section of which is reprinted without permission:

For many of us, our happiest memories of Donald are of times spent within these walls. Here, Donald organized seminars and conferences; here, he organized and conducted all manner of concerts. The most memorable of his concerts was, I believe, that given upon his retirement, when he conducted music by his much-loved composers, Vaughan Williams, Delius and Holst; this music and the memory of Donald will long linger here.

The last public event that Donald attended within these walls was, of course, the Degree Ceremony, last year, upon the occasion of this University paying him the highest tribute, the conferring upon him of the degree Honorary Doctor of Music.

There was a special occasion in this hall that I remember: this was in the early 60s, when Donald conducted one of my works here; until that time no serious work of mine had been performed in Sydney. The particular piece was one that had been written in memory of my father. Little did I realize then that Donald was to become a second father to me, a mentor, brother, friend, and ardent champion of my music.

The last time that he and I were together here we were listening to a quite abominable piece, crawling at a snail's pace, by a young composer. During the performance, Donald leaned over to me and said '... this kind of thing must be stopped!' He then stormed out of the hall. What is important is that through this gesture, as Donald well knew, the next piece by this composer was an altogether better one.

Donald, then, was a man to emulate. The depth of love that he gave to his family was indeed rare. The warmth of feeling that he gave to his students, to his countless friends throughout the world, was of a very special kind, as was his generosity to all musicians. His work on behalf of music in this country gives him a good claim to being the father of Australian music. The passing of years will give him his place; I believe that with the passing of years his stature will grow.

Donald Richard Peart was born in Wiltshire in 1909, and educated at Cheltenham College, at Queen's College, Oxford, and at the Royal College of Music. I might add that he earned his higher school certificate at the age of 14, and, to quote him '... having got to that stage at 14, there was nothing that I could do except take the higher certificate year after year so long as I was at school. So I got some extra higher certificates, none of which have been any good to me.'

He was precocious; for he was only 37 when he was appointed Foundation Professor in Music at this University. It was here, not many yards away in fact, when the Department of Music was under the clock tower, that Donald developed his own particular vision of what is appropriate to Australia.

This vision drew from many sources, but it drew especially from early music, from music outside the Western tradition, from music and theatre,

and from music written by living composers.

His love of early music began during his Oxford days and continued throughout his life; indeed, his contribution to *Musica Britannica* alone, *John Jenkins, Consort Music of Six Parts*, will continue for all time.

It was during World War II that Donald first encountered non-Western music; as an Army officer fighting in Burmese jungles with the West African 81st Division, one of about 200 Englishmen among 25,000 black Africans, this young man was astounded by the African singing that he heard, and so his concern for music outside the Western tradition was born.

His interest, passion even, for music and theatre, for opera, but not merely for European opera of the nineteenth century, grew from his ideas concerning drama and the power of music to communicate.

His obsession with music by living composers began during his student days at the Royal College, through his close friendship with Vaughan Williams and others. . . .

All these areas of music, then, and others, were forged by Donald Peart into a unified, clear-sighted vision, and the Department today, under Peter Platt, expands upon the guidelines laid down by him.

One could say that Donald brought to Australia the harpsichord, the viol, the recorder, the *gamelan*, twentieth century music, and so on. He also brought not only the need for an academic approach to music, but also the need for its performance.

Perhaps Donald's own performances were, at times, a little rough-and-ready; but he was only concerned that music be played and heard; he believed that if one were to wait for perfect performances, then one might well wait forever. Donald has probably given more first performances here than any other person.

Pioneering music in this country was not an easy task. Donald had to fight prejudice; he had to fight for everything, but he always maintained that his army training had made him resourceful; and, more important, he maintained that he could have done nothing without the devotion and support given to him by his wife, Lilian.

It amuses me to think that when Donald arrived to take up his post, he didn't even have a blackboard, and, as he had said '... the only piano I could get really belonged to the football club, and it bore evident traces of convivial use'. I might add that this piano was in Philosophy, and so many of the music lectures had to begin very early in the morning before Philosophy needed the room.

Donald did fight; he enjoyed the fight, and he built, as has been written in the *New Statesman*, the finest Music Department in this country, and one of the finest in any country.

An Englishman, Donald Peart became a passionate Australian. He was an idealist; and his main concern was with the soul of his adopted country. He was a rare man, then, in a country with little concern for its soul, in a country becoming increasingly concerned with exterior trappings, with greed and with irresponsible use of money.

I am not suggesting, however, that Donald didn't understand money: he attracted to his Department great sums of it, both from outside and from within the University. A former Vice-Chancellor, in fact, once said to me that whenever Donald would call upon him, he'd sit at his desk with teeth clenched, determined to give Donald not a penny, knowing full well

that Donald would have all that he'd asked for when he left. Some years later I told this to Donald. He was rather taken aback, and said 'I wish that you'd told me at the time: I'd have asked for more'.

Donald attracted not only money; he attracted loyalty and enthusiasm, through, in spite of a certain shyness, his ability to communicate. While he believed that the best possible communication could be made only through art, especially music, he communicated easily through the English language of which he had inspired command.

The names of committees upon which Donald served have been well documented, and so too have the names of Donald's students and all those composers who came within his orbit. There is no documentation, however, concerning the great numbers of works, large and small, that have been dedicated to Donald. A dedication is the greatest tribute that a composer can make, and it is very significant that more works have been dedicated to him than to any other person that I know; and many of the works are for both Lilian and Donald. I might add that for some months a scholarly book and a gramophone recording have been in production; both bear dedications to Donald.

I've talked about some of the many achievements for which Donald will be remembered. Perhaps above all, for those of us who knew him, he will be best remembered for his splendid sense of humour, for his love of life and living, for his kindness, for himself, quite apart from his achievements, if it is possible to separate these.

FELIX APRAHAMIAN *has contributed the following personal note:* I am proud to have numbered Donald Peart among my earliest friends. A formative influence on my own musical experience, he left the world of music distinctly poorer by his death. I remember the quiet enthusiasm he was able to communicate for his own vast range of musical sympathies. He was as keen to bring to wider notice the music of Peter Sculthorpe as that of John Jenkins.

We first met in 1931, in the Queen's Hall area at one of that year's memorable London I.S.C.M. Festival concerts. He had recently come down from Oxford to study at the RCM: viola with Ernest Tomlinson, counterpoint with R. O. Morris, and composition with R.V.W. Within a week, we were making music together, practising Hindemith's Op. 11, No. 4 assiduously, as well as the Bax Viola Sonata and *Legend*. The Second and Third Bax and all three Delius Violin Sonatas provided equally regular grist to our rather rough mill, for Donald's intonation was not flawless, and I played a disproportionate number of wrong notes. But we really got to know the music. Together with Ernest Chapman, then a junior at Boosey & Hawkes, we visited Delius at Grez-sur-Loing in 1933, and, throughout the Thirties, we were the most faithful attenders on the 17th of each month at the Study Circles of the London Contemporary Music Centre over which another College luminary, Frank Merrick, would preside at the Robert Mayers' studio. We missed no Thirties première of any consequence.

Donald's questing attitude to new music survived throughout his academic career alongside his love and understanding of the old. As a disciple of Arnold Dolmetsch's, he played the gamba regularly at the pre-war Haslemere Festivals, and when I was asked by a French lady-organist for some early English organ music of quality, Donald helped out with a

beautifully copied piece from *Melothesia*, with all the forefalls and shakes carefully written out. Later, Mabel Dolmetsch and I shared god-parently duties at the Haslemere christening of his son and heir, Ralph (named after R.V.W., of course).

After his war service with the Glosters, there seemed no place for Donald in academic English musical life. He was, perhaps, too genial and too gentle. And although he had played as an extra with the L.P.O., he was no string virtuoso. His real qualities flowered in Australia in his creation of the Music Faculty in Sydney University, where, already in 1953, I could take stock of his considerable achievement as a much-loved teacher. More than pedagogue, Donald was in the best sense, *amateur* and *animateur*. It was thanks to him that I discovered my own lecturing feet. Broadcasting had never held for me the terrors of a live audience. In Sydney, Donald simply took it for granted that I would lecture for him. I did, survived, and have been lecturing ever since.

After that, our meetings depended on his sabbaticals in the Old Country. Donald and Lilian Peart became the most welcome and considerate of house-guests in Muswell Hill. Those sabbaticals, when the intervening separations of time and distance seemed not to have existed, were, alas, too few.

JOHN REDCLIFFE-MAUD, GCB, CBE, FRCM

I first met John R-M in 1937 when I visited my brother at University College, Oxford, where John R-M was Dean. I could not have foreseen that I had met for the first time a man who was destined to become one of the most brilliant and versatile diplomats and Civil Servants of our time. Nor in my wildest dreams could I have envisaged having the privilege of serving with him for many years on the Council of this College.

John R-M who died last November was born in 1906 the son of the Rt. Rev. J.P. Maud who later became Bishop of Kensington. Educated at Eton where he was a King's Scholar and at New College, Oxford, where he was an open classical scholar, he obtained a first class in Greats and then went to Harvard.

It was while he was at New College that he met Jean Hamilton, an undergraduate of Somerville. Jean had already had two years at the RCM and qualified (with an ARCM) as a professional pianist, having been encouraged by Harold Samuel, the well known Bach pianist, and Sir Hugh Allen to make music her profession. John R-M claims that he first met her when she was brought in by the OUDS to play a harpsichord in the wings for the society's performance of *Peer Gynt*, and 'her first sight of me was playing a lunatic in that production'.

They saw a lot of each other as undergraduates and although John R-M made up his mind in 1926 that he wanted to marry her, the marriage did not take place until 1932.

It was in 1926 that he made his only appearance as a ballet-dancer. This came about through Sir Hugh Allen who was the conductor of the Bach Choir in which he sang. Sir Hugh was responsible for a musical festival in Oxford that year which included a week's performance of Purcell's *The Gentleman Dancing Master* by the combined forces of New College and the RCM. Richard Austin danced the name-part and John R-M was responsible for recruiting undergraduates for the chorus, including himself.

After studying politics at Harvard he was elected to a Research Fellowship and in 1932 to an official Fellowship at University College, Oxford. He was the first full time tutor in the University in Politics.

He left Oxford in 1939 to become Master of Birkbeck College, London and from then on he quickly applied his intellectual skills and his administration gifts to Government. He was Deputy Secretary and later Second Secretary at the Ministry of Food from 1941 to 1944 and then Permanent Secretary at the Ministry of Education. This was a new ministry under Ellen Wilkinson and for seven years he helped to bring the great Education Act of 1944 into effect.

In the 1950s he headed the Ministry of Fuel and Power and in the 1960s was Chairman of the controversial Royal Commission on English Local Governments which produced the Maud Report — the greatest revolution in the system since 1888.

In 1963 he returned to academic life by becoming the Master of University College, Oxford and he continued in that post until 1976. In 1967 he became a Life Peer and played a valuable part as an independent member of the House of Lords.

When one looks back at his varied, successful and incredibly busy life it is surprising how he found any time to devote himself to the affairs of the College but he did so unstintingly from 1947 until his death, except for the five years when he was in South Africa as British Ambassador to the Republic. How proud he was of his wife, who, despite her many official responsibilities, gave recitals for charity all over the Republic.

His achievements and interests are too numerous to mention — brilliant after dinner speaker and mimic — member of the BBC Brains Trust and author of many books. He was an invaluable member of the RCM Council and an outstanding Chairman, using all his knowledge and experience to our advantage.

For all his exploits, however, it is as a person that we will remember him — his wit, his charm, his sense of courtesy and his politeness. In his memoirs he wrote 'Whether a Chairman enjoys himself or not it is part of his job, I think, to keep his Colleagues happy'. He certainly did this as our Chairman, and he endeared himself to everybody whenever and wherever he met them. It was Maurice Bowra who was heard to remark 'I met John Maud outside Blackwell's this morning. As usual he gave me the *warm* shoulder'.

His death is a great loss to this College where we will remember him with affection and gratitude, and there is nobody more grateful to him than I am for his constant support and unfailingly good advice.

He is survived by his family to whom he was so devoted — his wife Jean, his son and three daughters.

Throughout his life John R-M was a devout Christian.

GORDON PALMER

EDWARD WALKER

I knew Eddie Walker for very many years. He came from a distinguished family of musicians — his grandfather and great-grandfather were both professional violinists — and one of my earliest memories of the family is of seeing, at the monthly Monday night concerts at the Queen's Hall, the bald pate of his father, Gordon, who was Principal Flute for 20 years, and later Chairman, of the LSO, in all probability playing some exquisite Bach

under Sir Hamilton Harty. Eddie's son, Anthony, has been in the BBC Northern Orchestra for the past 15 years, making the third generation of flautists and the fifth of professional musicians (while *his* two daughters also play the flute!)

The bare facts of Eddie's varied life and career — he was born in Stoke in 1909 (appropriately near the HQ of the North Stafford Railway) — include his four years at the RAM from 1924, studying with Daniel Wood, the original Principal Flute of the LSO. After a year with the Scottish Orchestra, he became Principal Piccolo and Sub-Principal Flute with the BBC Symphony Orchestra in 1930, playing in their very first concert under Sir Adrian Boult. There he remained for six years. In 1937 he joined the LSO as Piccolo, succeeding his father in 1949, and remaining in the Orchestra until 1954 when Gordon and he formed the 'Sinfonia of London'. Among his other activities, he was a founder member of the Virtuoso Wind Quintet which was formed in 1935, and he was also responsible, over many years, for engaging the players for the orchestras which provided the background music for films, usually at Denham Studios under Muir Mathieson. From the early 1960s he was in the New Philharmonia Orchestra, eventually leaving in 1978.

For 31 years Eddie Walker was Professor of Flute at the RCM, until his retirement in 1980. He also taught at Roedean and Worth Abbey Schools.

During the war he was in the RAF Central Band and in conjunction with the RAF Symphony Orchestra we took part, in 1944, in a 3½ month 'War Bonds' tour of the United States, travelling 25,000 miles, chiefly by train — and mostly at night. (Two to a bunk if you are under 6 feet is not conducive to sleep, nor does one see much of the scenery!) Eddie's sense of humour was one of his many assets, and I well remember one morning when 90 of us were lined up for roll call at Uxbridge Barracks and names were being called. The somewhat belated figure of LAC Walker appeared at the far distance, pedalling hard on his bicycle, with his flute strapped to his back. As he sailed between the two ranks, the NCO in charge had just got to the Ws and we heard the call 'Walker?' to which he loudly replied: 'Sergeant!' and shot to the end of the ranks without Sgt Brown suspecting that the voice was actually 'mobile'.

But Eddie was by no means 'just a flautist', for he had many other interests than music and a great zest for life. In fact he said himself that 'my boyhood seems to have been concerned chiefly with cricket and railway engines' and my snap of him 'holding up a steam train in Texas' illustrates the point. And one of his own memorable and joyous moments happened when the BBC Orchestra were travelling by train after a Swansea concert to Cardiff and Eddie had 'gone missing'. He reappeared, all smiles, having travelled on the grimy but exciting footplate of the engine, in white tie and waistcoat, only that it would now seem he had changed into a dinner jacket! He also acquired a large semaphore signal from the Metropolitan Railway which he erected at the end of his garden at Harrow. With his infectious laugh, he used to say that if the signal was 'down' it meant he had had a disagreement with his devoted wife, Mary!

His interest in cricket was unabated. He (Capt.) and I (Hon. Sec.) formed the LSO Cricket Club in the 50s which used to play matches v. villages, Public School '3rd XIs', and annual 'Strings v. Wind' at the Three Choirs Festivals, and when they visited our local 'pocket handkerchief' ground on a Sunday at Claygate (*The Leverets*), there was a general rule that when the bolts of the saloon bar in the (very) nearby *Swan* were heard



L.A.C. Edward Walker in Texas

being drawn up, the cry would go out 'Last over!' His other hobbies included sailing, and more recently we had many happy days of golf on the Downs above Hove where the lunch break usually took the form of two hours in a delightful village pub at Fulking.

A final musical anecdote illustrates how easily a very small incident — wrongly interpreted — could damage a player's career, and also how Beecham was well aware of this fact. Unusually, the LSO had a Sunday afternoon concert at the Albert Hall, about 1955, conducted by him. The last movement of the final work — Bizet's suite *The Fair Maid of Perth* — starts quietly with just solo flute and harp. At one moment Eddie played an F natural instead of F sharp. ('Sunday afternoon — post-prandial? Oh dear!' one thought.) The phrase came again and once more there was an F natural. Beecham stopped at once. A short word between the two flutes and a restart. At the end, much applause. Tommy did not let it continue. He held his hand up for silence. 'Ladies and gentlemen', he said. 'Lest any of you have any misapprehension as to what occurred during the finale of the Bizet suite which we have just performed for you, Mr Walker, the eminent floatist' (he seemed to enjoy this pronunciation) 'had a mishap with one of the keys on his instrument so that the solo was played by the second flautist, Mr. So-and-So'. Eddie was very touched and wrote to Beecham afterwards, thanking him for putting the record straight.

He made — and kept — many friends, including a large number at the Savage Club, and nothing was more pleasant than to share a pint or two with him in a convivial pub, be it 'No. 99' off Queen's Gate, or perhaps at some delightful hostelry in, say, Worcester after a concert at the Cathedral, within sight of the County Ground.

RALPH NICHOLSON

DR. WILLIAM LLOYD WEBBER

Services to musical education

Dr. William Southcombe Lloyd Webber, CBE, FRCM, FRCO, FLCM, who had been Director of the London College of Music since 1964, died on October 29. He was 68.

Born in Chelsea in 1914, of musical parents, he showed early promise as organist and composer — in his early teens writing pieces for the twin-consoled organ in St. George's Chapel, Windsor Castle and playing them with Sir Walford Davies.

He was educated at Mercers' School where he was Scholar Organist and then, at the Royal College of Music, from 1931 to 1937 where, as an Organ Scholar, he obtained the FRCO Diploma at the age of 19, and the London BMus, shortly afterwards, subsequently proceeding to the London DMus in 1948.

He held several London appointments as organist and choirmaster: Christ Church, Newgate Street (1929-32); St. Cyprian's, Clarence Gate (1933-39); and All Saints', Margaret Street (1939-48), from which last he resigned to devote more time to his appointments in 1946 as Professor and Examiner in Theory and Composition at the Royal College of Music and as Examiner for the Associated Board of the Royal Schools of Music.

Since 1958, he had been Musical Director at the Central Hall, Westminster, and was Master of the Worshipful Company of Musicians in 1973-74, and of the Civic Guild of Old Mercers in 1978.

His many published works include orchestral, organ and other

instrumental music, as well as much church music and several large-scale choral works.

As a young man he was an outstandingly brilliant organist: he played, for instance, Reger's massive *Phantasie und Fuge über B-A-C-H* from memory at an RCM concert, one week after purchasing the score. He was, too, a fine pianist, giving performances during the war years of concertos by Mozart, Beethoven, and Grieg, as well as of Franck's *Symphonic Variations*. His great talent as a choir trainer, was shown with the Resident Choir School at All Saints', Margaret Street.

In his recently-published autobiography, Fr. Harry Williams CR, a former curate at All Saints, referred in glowing terms to Lloyd Webber's complete mastery of the organ.

Perhaps only to his intimate friends did he reveal himself as a man who thought deeply about the philosophy of living, and who cared greatly about his work in musical education. His appointment as a CBE in 1980 was in acknowledgement partly of this, but also of his outstanding success in achieving recognition for the work of the London College of Music.

Much more obvious was his kindness and consideration for others. He was a staunch friend, totally without conceit, and will be very sadly missed by colleagues, students, and friends.

He leaves a widow, Jean, and two sons, Andrew, the popular composer, and Julian the cellist.

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VISITORS

ANDRES SEGOVIA on 15 October to meet professors and students and give a short guitar recital.

WITOLD LUTOSLAWSKI on 26 October for a lecture and symposium for composition students, attended also by students from the RAM, TCM and GSMD.

Professors KULIKOV (Moscow) and SARYAN (Erevan) on 3 November to discuss possible exchanges with their conservatoires.

GIFTS

ALFRED ALEXANDER (Hon. Laryngologist): a fine violin (Mittenwald c.1790).

The BRITISH BARRY MANILOW FAN CLUB: £2,000 to endow a first year (non-postgraduate) student prize, and £3,000 to endow annual assistance for a disabled or other student to return to or enter the College for postgraduate study, or continue studies on leaving.

BOOSEY & HAWKES: vouchers totalling £585 for a new 'Single Reed Player's Prize'.

CHAPPELLS: the Prize has been raised to £100 plus a Wigmore Hall or Purcell Room recital, and an award of music.

HENRY WOOD PROMS CIRCLE: the Award endowment has been increased to £5,000.

DOUGLAS MOORE: £750 to endow an orchestral horn-playing prize.

SCHOTT & CO. LTD.: percussion instruments to be sold at the Musithon, of which the College is retaining a glockenspiel, marimba and tubular bells.

MR and MRS ARNOLD ZIFF: £5,000 to endow the Marjorie and Arnold Ziff Prize in memory of Jack Morrison (for a fourth year violinist), and the Marjorie and Arnold Ziff Award (for a postgraduate student).

Gifts to the Library have included piano music from Mrs. HELEN ALFORD; BERNARD AXCELL (Novello & Co.); much of the music and books which Dr. WILFRED DYKES BOWER has used over the years, with manuscript of Vaughan Williams' *Heart's Music* (written for him), an early edition of Pepusch's *The Beggar's Opera*, and two collections of church music from the early 18th century; two records and a song volume for the FRANK BRIDGE TRUST; books from NICHOLAS DANBY; from the DONIZETTI SOCIETY a vocal score of *L'Esule di Roma* (from the original score in the Parry Room); much of THOMAS FIELDEN's music, from his son; books from URSULA GALE; his book *The Path to Parnassus* from E. C. HARGRAVE; an autographed bound manuscript of Sir

Patrick Spens from Dr. HERBERT HOWELLS; Israeli scores and a record from the ISRAEL MUSIC INSTITUTE; a book and two scores from ANTHONY JAMES; a large collection of books and music from Mrs. LEAH; his edition of Dering anthems from RICHARD LYNE; aural training cassettes with accompanying books from Dr. ANTHONY MILNER; Haydn's *Selection of Original Scots Songs* (1792) and *A Selection of the most favourite Scots Songs* (1798) from Peter Morrison; *Musik in Basel* from A. OBRIST; his new book on Stokowski from PREBEN OPPERBY; vocal music which belonged to the Irish-American baritone, Denis O'Sullivan, from his daughter Miss B. O'SULLIVAN; Harry Platt's collection of scores and books from Mrs. PLATTS; ten copies of Britten's *Flower Song* no. 3 from CALLUM ROSS; Bartolozzi's *New Sounds for Woodwind* (new edition) from EDWIN ROXBURGH; three boxes of cello music from GILLIAN STEEL; a collection of British chamber music from JEAN STEWART; music from DAVID WARD; and a collection of oboe music from LADY WEAVER.

The College has received the following bequests:

Mrs. HELEN ALFORD: all her piano duets.

Mrs. MARJORIE CADOGAN: £500.

Miss WINIFRED FOX: a framed drawing of Sir Hugh Allen.

Miss D. M. HARROP: a Blüthner grand piano and stool.

Mrs. M. KISTNER: eleven boxes of music and books, and a large collection of programmes.

ROYAL COLLEGIANS AT HOME AND ABROAD

SALLIE BIRCHALL was the pianist in a concert given by The Light Blues at the Wigmore Hall on 26 November 1982.

BARRY DOUGLAS gave the RCM Cyril Smith Award Recital at the Purcell Room on 7 December 1982.

RALPH NICHOLSON's Guildford Symphony Orchestra concert on 4 December 1982 included the first performance of his *Concertante for Two Horns*, played by PETER and DAVID CLACK, and the second performance of RUDOLPH DOLMETSCH's 1938 orchestration of Bach's *Musical Offering*.

MARY REMNANT gave a lecture-recital entitled *The Musical World of St. Francis* at the Purcell Room on 10 December 1982 to celebrate the 800th anniversary of the birth of St. Francis of Assisi.

STUDENT HONOURS

ADRIENNE BLACK won the Raymond Russell Harpsichord Competition.

PAUL BROUGH has been awarded a Magdalen College, Oxford, Organ Scholarship, tenable from October 1983.

HELEN CHOI and ESTHER GEORGIE were finalists and winners of £750 each in the International Young Concert Artists Competition of Tunbridge Wells. WILLIAM CONWAY, ROBERT LOCKHART and PATRICIA POLLETT (all former students) were semi-finalists.

VIVIAN CHOI won Second Prize of £750 and the Audience Prize of £100 in the Newport Piano Competition, and JOHN LENAHAAN Third Prize of £500.

Ian Fleming Trust Awards have been made to VIVIAN CHOI and GRAEME JENKINS, and to NOREEN FITZPATRICK and MARINA MILIC (former students).

MICHAEL COX has been awarded the South-East Arts Young Musicians Platform, which includes recitals in the Wigmore Hall and elsewhere.

BELINDA GORDON won the R. J. Pitcher Scholarship (£180 for two years) in competitive audition at the RCO.

First, second and third places in the Mozart Memorial Prize were awarded to ANI SCHNARCH, CHEN SU-CHEN and ELIZABETH GRONOW respectively (former students).

ANNE RICHARDS won the Rowland Jones Memorial Award of £1,000 for further studies.

TIMOTHY BYRAM-WIGFIELD won the Doris Wookey Prize for ARCO paperwork.

SCHOLARS 1982/83

It is greatly regretted that the following College Scholars were omitted from the list in the last issue:

BARTLETT David Newby

FISHMONGERS Ian Balmain

MELODY HARROD Stephen Gutman

NORA COX Rowena Wilkinson

PARRY Robert Farley

GEORGE GROVE

(These notes on George Grove make no claim to assess the intellectual stature of the man or his work for the College, already fully commemorated in his own writings, and elsewhere; they are, rather, personal impressions of a great man 'out of school' or, to use a favourite quotation of his in reference to Beethoven's lighter moods, 'in his unbuttoned frame of mind').

Once upon a time, before I had heard so much of it, I was very fond of music; they couldn't keep me away from the piano; I could improvise by the hour without a note of music; the piano-tuner said that my beautiful touch deserved a better instrument, which he could sell me cheaply. But my father, an engineer on week-days and a lover of all things beautiful on Sundays, liked my playing better when he was not at home, and startled me one day by saying 'You musicians have no method; that is why the Prince has got an engineer, Sir George Grove, to look after his new College of Music'. 'Never heard of him,' I said. 'Yes, you have', replied my father, 'there is his book on Geography that you use at school, on the table.' Then, knowing that all men who write school books are *ipso facto* condemned to death by all schoolboys, he told me the fascinating story of Grove's life, a life of many and varied achievements, but all well and successfully accomplished — bridges, lighthouses, *Macmillan's Magazine*, the *Bible Dictionary*, Crystal Palace Concerts, and chief of all, the great *Dictionary of Music*. Proud of one of his craft who could be something more than a specialist, he explained to me how the Prince had visualised that, given a man endowed with the fine qualities that high responsibilities demand and a love of music that was of the very essence of his make-up, that man could deal more faithfully with those under his control than many a specialist called upon to deal with matters within his ken but outside his particular sphere; hence the choice had fallen on Grove. So the little man who wrote the school books was not only reprieved but fully pardoned, and became one of my idols.

Though he was a friend of my father's, I only saw Grove once or twice between this time and my College association with him. Of my first meeting with him I remember still his gentle handling of forward youth. His dancing eyes lit up when I ventured to mention Schubert's Unfinished Symphony. 'Please sir,' I dared, 'if Schubert had finished the Symphony would it all have been three in a bar, with syncopated accompaniment for every second subject?' Of course he spotted the sauciness underlying the question, but he merely put a hand on my shoulder (I was smaller than he then) and said, kindly, 'When you are older, my boy, you'll understand your Franz Schubert better'. For one brief moment I almost regretted reprieving the Geography man of two years earlier.

For many succeeding years I had to content myself with meeting Grove at second-hand, that is, I wrote occasional musical criticisms for a local paper (for the customary fee of a free ticket) and, as a good member of the Help-Yourself Society, I scattered erudition and scholarship from *Grove's Dictionary* all over my articles. But a great day for me was to come at last, when he was looking for an Assistant at the Royal College of Music, and one glorious summer evening in 1894 I was invited down to his Sydenham home to be 'vetted', for Grove was not one to take people on trust. So in his garden, on that summer evening, we walked up and down for hours that flew like minutes; now and then, he would quicken the pace, with his hands clasped behind him in a way that recalled his favourite little

drawing of Beethoven. Not a word about work, but countless stories and questions on every conceivable subject, brightly coloured with the youthfulness and joy of life so characteristic of all he said and did; there were nearly fifty years between us but he seemed the younger of the two.

Thus followed blissful months in close association with a man from whose mind a fresh facet seemed to gleam with every sentence. In the long and intimate talks, new ideas propounded by ripe experience flowed side by side with old ones remoulded by seemingly perennial youth; his plastic brain could jump from grave to gay and back again without effort or jar, and no topic was too trivial or portentous to absorb his attention, especially when he saw his way to doing a kindness. Nor were College problems forgotten. One professor would not stay — another would not go; one student had lost her purse in a 'bus — another had acquired a squint, a fatal handicap on the concert platform, as Grove explained gravely; this particular disability so disturbed his mind that he once admonished the wrong girl for having it. Other problems included a minor rival music school whose Head asked 'Is it peace?' and a lady who thought herself younger than stated in *Grove's Dictionary* and begged to have ten years taken off in the next edition. 'Madam', Grove answered, remembering the labours of the first edition, 'I hope we shall both be dead before another edition appears'.

As a set-off to these little annoyances, Grove kept up a huge correspondence with musical authorities all over Europe, dealing with artistic or biographical points of importance, never forgetting that in his mind all roads led to Schubert, and that his greatest joy was to confound some continental critic who thought (and knew) less of Schubert than he did. Letters were almost a passion with him; if his morning post was small he was not thankful, as he should have been, but would call in his shorthand clerk and spend a whole morning firing off provocative queries to the authorities just mentioned, and would delight in a large pile of answers a few days later. This craving for some contact with fellow men whom he could not meet personally was a joy to his friends. Long after he retired from the College he would correspond with me, and once even took the trouble to come and see me on some point which he thought he had left obscure in his letter. This particular visit had an odd ending, characteristic of the man. In those days Miniature Full Scores were something of a novelty, and I had just bought one of the Choral Symphony and had it fittingly bound. Grove saw it on my table, pounced upon the Scherzo like a hawk, then gave an almost angry shriek; he doubled back my nice new book till the poor thing creaked, and cried, 'Still they do it, and I've told them thousands of times that this semibreve in the metronome mark should be a minim'. And he added a tail to the note, scoring the paper deeply with his pencil: 'There', said G., 'that's a minim right enough, now!'

CLAUDE AVELING
Registrar 1914-35

STANFORD IN THE EARLY DAYS

The selection of the teaching-staff at the College in 1883 must have been a difficult task. The very best tuition had been promised and was expected. Who was to provide it? There was already in existence an honest and healthy, if somewhat old-fashioned and unaspiring body of instrumental and singing teachers (not well disseminated, but promising, and only

lacking opportunity), which made it merely necessary to discern who amongst them were the most able in their *métier*, the most assimilative in their methods and perceptive in their musical tastes — in short, who were likely to have the requisite imagination to mould and direct the performers of the future. But in the realm of composition there was no such existent body. Creative music of any merit had practically ceased to be. All over the country there were choral societies, constantly giving concerts, but performing hardly anything other than the works of Handel and Mendelssohn. It was perhaps the vogue of Handel that kept alive a certain responsiveness to dignity of thought and utterance which the British people have never lost; but, unfortunately, the dignity that could be enjoyed occasionally in public was not carried home. There was in those days an enormous amount of domestic music-making — much more than there is now. People used to visit one another's houses regularly and frequently for the purpose of singing either together or separately. Sometimes, much more rarely, they played. That was all to the good. There was very little really bad chamber music to play: Haydn, Mozart, Beethoven, Mendelssohn (though hardly anything of later date, and practically nothing British, came their way) were good fare. But the vocal music performed and enjoyed at these domestic meetings was deplorably poor in conception, style and technique, generally set to words of the most abject sentimentality, but triumphantly popular. And this was all British. Such composers as these were, found their only outlet in this kind of stuff, and appeared to do it *con amore*: in that, and in the provision of showy pieces for the pianoforte with repellantly catchpenny titles, on which many gifted players were tragically brought up. There was great musical activity, but little taste, and little knowledge of contemporary continental developments. Even the cultured amateurs of the day, those who could see the essential feebleness of most of the music then in vogue, could not feel comfortable with anything later than Mendelssohn. I remember, for instance, Sir George Grove, our first Director, confessing that he found Schumann very difficult to get on with! Brahms was hardly known at all — save to a few admirers — and Wagner was a ruthless iconoclast, who had written an opera called *Lohengrin*, which the Carl Rosa Opera Company sometimes played, and which certainly had some thrilling if very wild things in it; but he had since gone right off the rails — had become a musical madman, in fact.

The only really gifted native composer known to the public was Sullivan. He had in his comic operas found a vein easy to himself, and satisfactory both to the artist and the people at large. But he was at the same time one of the most guilty of the purveyors of popular ballads. His work showed no sign of being in the line of serious musical development. In this state of things the appointment of Stanford and Parry to teach composition at the College was an inspiration. They were young, cultured, lovers of the classics, intelligent, sympathetic to new movements, enthusiastic in their pursuit of the art of music, and conscious of the unique opportunity to train young composers presented by their new posts. They were only just beginning to be known. Their appointment was, therefore, one of those inspired experiments which justify themselves by success.

My task is to take my mind back fifty years and try to give a picture of Stanford as he appeared to me. I was not quite fourteen when I first went to him as a pupil, practically untaught. He was, I remember vaguely, very

patient. I did very little work for him, mostly because I did not know how to set about it. After two or three lessons he discovered that I did not know enough harmony and counterpoint, and sent me away to learn more about them. I spent a term or so in trying to get up to his standard in these subjects, and then went back to him. From that time my recollection of him is much clearer, though doubtless coloured by my extreme youth. The impression he made on me was, primarily, one of brilliance. His personality had a sort of splendour, as if the hero of a fairy-tale, incredibly gifted, miraculously omniscient, had strolled unconcernedly into a world of ordinary mortals. Until I got used to it his very appearance awed me: his tall, loose figure, his slow walk with its short steps, his fair head rising from the collar of his fur coat, his somewhat unshapely nose, which one had to admit as a small flaw in his majesty. His speech added to the wonder he created in me: his Irish brogue grafted on to a Cambridge idiom, his calm, assured, and certain manner of utterance seemed to me, accustomed to the vigour of provincial dialectics, so masterly, so ideal! Those were indeed his great days. Gifted, confident, productive, already important in his sphere, gradually winning favour, he seemed to have the world at his feet. Evidently high in the counsels of the College, admired by the Director, esteemed by his pupils, he was a force such as this generation can hardly realise. I was his pupil for nearly five years. After all this time the masterfulness of his personality is still my most vivid impression — a masterfulness of which his great gifts seemed the natural and acceptable consequence. I never thought of questioning these gifts. He could do things. Therefore what he said was right. And, indeed, now that experience has placed his personal glamour into correct focus, it still seems to me that it nearly always was. He had an extraordinary sense of style and form. If one started a thing fairly well and then lost touch with it and began to get discursive or irrelevant, he could always spot the precise place at which it had begun to go wrong, and show one how to put it right — generally by extemporising something with amazing aptitude and facility. He had hardly any rules to give one. He would say 'That is too long, me boy', or 'That is too short, me boy', or 'That wants a better climax', or 'That is ugly', or (a favourite word this) 'That is bad workmanship'. But I do not remember his ever saying why these things were. Yet he had a way of making one feel that the faults were there, and that they must be avoided; and they somehow became evident and even definable through the suggestions he had made for their rectification. If he suspected you of having done deliberately slipshod work he would turn towards you and glare, his myopic eyes stonily alight behind his glasses, his jaw dropped aggressively, and he would say something so superlatively scornful that you squirmed with shame. But if he liked your work he would go through it very carefully, almost lovingly, letting his quick and fertile imagination play upon it, letting you divine that he really felt it to be of interest and that he enjoyed taking trouble with it. That was perhaps his most outstanding quality as a teacher: he let you feel that he had hopes of you — that you were in his view important. His rages and his enthusiasms were alike proof of this — the former as a sort of frenzy over a lost hope, the latter as a sort of rapture over a fulfilled ideal. His enthusiasm often led him astray. In his natural optimism he valued things too highly. But his pupils were encouraged by it, and it worked on the whole for good. He had but little method, but he was a constant example of how a controlled imagination

can develop an initial idea into a finished, interesting piece of music. That he was a fine teacher is proved by the fact that a list of his pupils would comprise nearly all the best composers we have. For myself, I learned most by taking his own works as a model; not a good way, but then I knew no music but Handel, Mendelssohn, and a little Beethoven when I first went to him. He told me about Brahms, Dvorak and Wagner, and I got to know them, but his own *Canterbury Pilgrims*, *Three Holy Children*, *Eden* and *The Revenge*, all of which appeared while I was with him, seemed to me to be magnificent music. Their sureness of touch, vigour, power of climax, technical facility, thrilled me deeply. It is odd to think they are all forgotten except *The Revenge*. As they came out, in amazingly quick succession, we all thought they were significant, important additions to the literature of music. One quality they certainly had, and in that they were no bad model, an honesty and accuracy of workmanship which never failed, however unreflecting and hasty the invention may have been. He used, I believe, to make a point of writing three hours a day. His output was enormous. Yet Charles Wood, perhaps the most capable critic of our times, could say 'Whatever else you may say about Stanford, he never wrote a bar that was bad in workmanship'.

Afterwards I saw more of Stanford, and in different relationships. But I shall always remember him as a magnificent teacher, supremely intelligent, appreciative, encouraging and instinctively perceptive of character — though he was apt to think both too well and too badly of people. If a pupil wrote a good sonata he would call it the best sonata since Brahms's last; if a work he did not like was brought to him he would tell the unfortunate pupil to take it home and burn it. In the same way he would say of a College performance of a symphony: 'the best performance ever given in England, me boy' — quite without reference to the fact that he had himself conducted it. He had, I think, no conceit of that kind. It went well. In his enthusiastic mind that meant it went supremely well. A great figure in those days! Will the future give him the place in history that we all expected for him? Who knows? But that he is at the moment underrated, I have no doubt.

S. P. WADDINGTON

Composition Scholar 1883-90; Professor 1897-1941

HUBERT PARRY

There are to be found scattered here and there among the thousands of human beings with whom we come into contact one or two precious souls whose influence, without their knowing it, makes all the difference to the lives they touch. They are jewels, found by chance and cherished for their rarity and lovely qualities. Hubert Parry was one of these, one in a thousand. I shall never forget when and where I found him. There had just been a great stir in the festival world of music by a work called *Judith*, which made its first appearance at Birmingham in 1888. It was something quite new in oratorios to those who had been brought up on a steady mixture of Handel, Mendelssohn, Sterndale-Bennett, with scarcely a note of Bach, and it set the choral world talking, and what is more, singing, and the little Musical Society of Chichester was bold enough to undertake it, and as the composer lived not many miles away, got him to come over and conduct it, and I, who had played at the rehearsals for it, met Hubert Parry for the first time. He seemed to me then, as he always seemed afterwards, a

radiant being who produced in one a remarkable feeling of warmth, energy and well-being. One realised at once what personality really meant and what it could do with you and for you. The worshippers of Moloch became more excited, the fires hotter, the woes of Manasseh more poignant, the brutality of Holofernes more brutal, the retribution that came upon him more gloriously enjoyable, and it was Parry who made it come to life with that infectious inconsequence with which he always approached the performances of his own works. As a youngster I had met a man, a real live palpitating being, who, even in those early days, was true to a rule in life he always followed, 'We have only our life to live, let us live it to the full'.

In the year in which I went to Cambridge, *Job* was produced at the Gloucester Festival. It had made quite a sensation, and bowled some of the critics middle stump. Cambridge, being a really go-ahead place, *Job* was soon put into rehearsal for what proved to be its second performance. Here was something quite new in its way, with two glorious choruses and the finest and longest bass solo yet written. The practices of the C.U.M.S., under Dr. Alan Gray, were great fun for us all, but yielded an increasing pleasure when we knew Hubert was coming down to take charge of the final rehearsals and the performance. It was a great experience to be playing for him in his own work and suddenly to find oneself embraced in those voluminous arms, pushed off the seat, only to find he couldn't play it himself really as well as I could. I learned at that time what choral enthusiasm could be, and how it triumphed over all difficulties. We proceeded, spurred on by the strange gestures and the exhilarating remarks he made in his excitement and enjoyment. These two performances were the preliminaries to a friendship I cherish as much to-day as I gratefully enjoyed it when he was alive. During the whole of my Oxford life at New College I saw more and more of him, was more in touch with his work, his music, and above all, himself. I well remember the time at which he was writing his volume of the *Oxford History of Music*, and his lectures on the 17th Century (and especially the illustrations, I had to play for him), but more particularly, the set of lectures (one a term), which eventually became *Style in Musical Art*, the first chapter of which was his inaugural lecture as Professor. As a lecturer, he was a delightful exponent and yet a very difficult one to follow, for he would so often, at the exciting part of it, speak too fast, or at impressive moments lower his voice, that we could scarcely hear. But even if the strange audiences that attended his lectures did not always succeed in following the direction of his thoughts, they could not but feel themselves in the presence of a really great thinker and a master in his subject. It was always a delight to talk about music to Parry; he saw things in such right relation and had such a grasp of the things that mattered, that one felt as one does very rarely in life that he was a man who was not only sure of himself, but that he was right.

Whenever Parry came to Oxford, life seemed to become brisker and happier. In a company of undergraduates he was at once one of them again. They never enjoyed themselves more than when taking part in a performance of some work of his. The three Greek plays to which he wrote the music, *The Frogs*, *The Clouds*, *The Acharnians*, were a veritable orgy of hard work, happiness and amusement, and no one enjoyed the fun more than Hubert himself. The hairbreadth adventures at the final rehearsals and, now and then, the unrehearsed effects in the performances themselves, are not to be talked of, but will never be forgotten nor

regretted. It may be said in passing that Parry wrote his only music to a Greek tragedy for Cambridge, whereas Oxford, for all its seriousness, became famous for its 'Parrystophanes', the name by which this creative partnership was called. One work of a highly skilled but amusing kind Parry wrote for the Oxford Pageant, of which I possess the only score, entitled *A Foolish Fantasia*. It was an astounding mixture of all kinds of tunes treated most skilfully and written for an immense military band. As is not uncommon with composers, the work was ready for copying only a few days before the performance and the rehearsal of it took place in the open air with a strong S.W. wind blowing one way and Parry correcting mistakes in all directions at once.

I should like to mention one event of real moment in Oxford music and that is the first performance of the *Songs of Farewell* in the New College Chapel in the last year of the War. They made a tremendous impression on everybody and at once took a high place among the great unaccompanied motets. I still feel overwhelmed (as I was) that the last two of the six were dedicated respectively to the London and Oxford Bach Choirs, when I was their conductor.

The tragedy of the War affected Parry very intimately. It made necessary some drastic changes in his views of life. His early predilections in music required sensitive adjustment, but he never lost courage even when day by day the list of College losses and casualties grew with painful regularity. When the great submarine activities were in full swing and within a few weeks of the sinking of the *Lusitania* I received a telegram from him, 'Come with me to America and let us see a submarine'. This was an invitation not to be disregarded. And we went — taking twelve days to Quebec, with many excursions and alarms, and coming home in a foreign ship with the most incompetent crew I have ever dreamed of. Parry, an ardent yachtsman, and I too, decided in the case of a torpedo attack that we should be safer swimming the Atlantic than trusting ourselves to the boats and the skill of their crews. During our short stay in Canada and the States Parry was in fine form. The discussions with odd people on the American attitude and the distortions of what he said in the American Press are something to be remembered. But probably the thing that interested him most was that on the way home we passed right through the Newfoundland fishing fleet, in full operation, off the 'Banks'. By some this voyage was considered to be foolhardy, but it was a grand adventurous experience, and I got nearer to Parry the man than was given to most, and greatly cherish the remembrance of those days.

During the last two years of his life, as the War dragged on, I saw a great deal of him. One work specially composed to a poem of Robert Bridges and performed by the Bach Choir, *The Chivalry of the Sea*, was prompted by the death, in the battle of Jutland, of Charles Fisher, of Christ Church, Oxford, and was given in the Queen's Hall together with Vaughan Williams' *Sea Symphony*.

It is impossible to give any competent idea of Hubert Parry's personality, for it was a grand mixture of manliness, sympathy, tenderness, intense interest in life and in human beings — a desire to get to the bottom of things and to take nothing at second hand. He abhorred humbug and was a shrewd judge of character: which cannot be better exemplified than by his saying 'a man is only considered to be profound (by shallow-minded people) when he is out of his depth'.

He would have been a great man in any walk in life. As a soldier he would probably have commanded an army corps with brilliance and have secured the complete faith of his men in success or disaster. As a seaman his love of adventure would have added much serviceable knowledge to the Hydrographer's department. He might easily have become a Cabinet Minister were it not that, for sheer delight in seeing other people's points of view, he would generally have been in benevolent opposition. In business he would have made everybody's fortune but his own, and in the end still have had the chief fame among his colleagues.

He was a flier in the best meaning of the word and gave one a real sense of honesty of judgment and of great aims taken for other people's benefit and not his own.

To talk with him, if only for a few minutes, was to receive an impression of something lofty and stimulating. One always came from him with a sense of refreshment.

His motto — 'We have only one life to live, let us live it to the full' — expresses him completely.

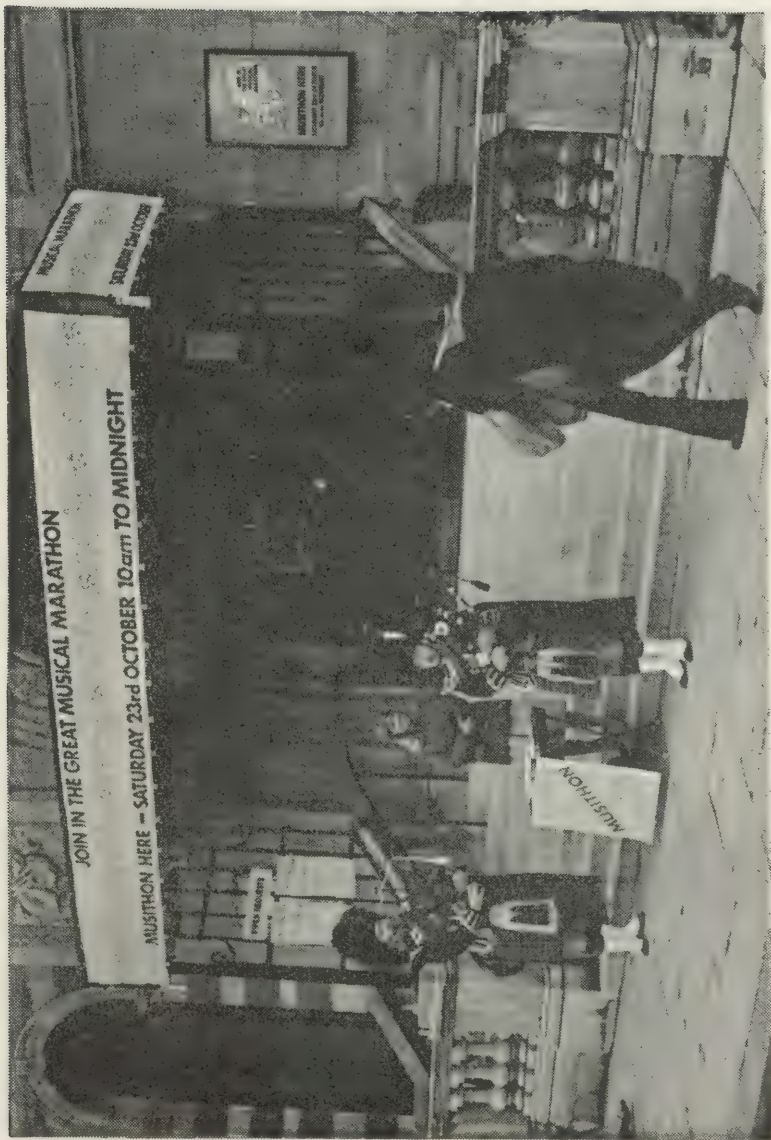
HUGH P. ALLEN
Director 1919-37

MUSITHON, 23 OCTOBER 1982

My reluctance to agree to the Editor's request for an article on the Musithon has only been confirmed by a review of the finished piece: as Organiser of what has been well proclaimed as a great success I was bound to end up looking as if I were blowing my own trumpet, and in order not to leave out anyone who was involved you might well find yourselves reading a catalogue of names. My efforts to persuade him into another approach failed, so brace yourself for a Trumpet Compulsory, and a catalogue aria that outruns even Don Giovanni's sung for us by Raimund Herinx in the Cabaret which brought the day to such a marvellous close.

Just in case you missed the vast publicity generated by the event, I'm writing about the Musithon non-stop Music Marathon which took place at the RCM on Saturday, 23 October, from 10.00 a.m. to midnight in aid of the Centenary Appeal. Those who hated the very word Musithon ended up realising its great value as an attention-getter and its help in fulfilling my three-part brief: to raise money (£12,500 announced on the night, with more to come from spin-offs); to publicise the Appeal (a press launch by courtesy of Martini Terrace, and so much on radio, television and in the Press, extensive Press advertising, leaflets everywhere, thanks to professional distribution and willing major venues, even on the Tourist Information Service in several languages — Musithon sounds great in German); and to give everyone a good time. Well, the atmosphere in College on the day was tremendous and the subsequent thank-yous overwhelmingly rewarding.

Although I've been involved in College life for some years through my Careers Advice lectures, I was effectively an outsider — but not for long, thanks to the wonderful cooperation of the Admin Staff and Students whose support made what turned out to be a mammoth task a highly enjoyable one. Some members of the Teaching Staff, Union and Friends also pitched in enthusiastically, but although I had all the helpers I needed, I would be guilty by omission if I didn't point out that the percentage ratio of help offered by the first three categories compared very unfavourably with the Admin Staff and Students.



Entrance to *Musithon*

The reaction of those people I approached outside College, and often even outside music, was most rewarding. Take the cast list of that Midnight Cabaret for example: a bringing to life of *The Twelve Days of Christmas* in a highly original way (it's quite easy to work out who did what as the names are in the correct numerical order) with Jennifer Partridge, Maureen Lehane and Raimund Herincx, Patricia Hayes, the Songbirds Singing Telegram Agency, Cartier, the Light Blues, Julian Lloyd Webber with dancers from the Royal Ballet School, the National Dairy Council Student Octet, Peggy Spencer accompanied by Kenneth Lewis, Lords Chalfont, Chandos, Mayhew, Morris, Stewart, Swann, Wilberforce, with Ladies Airlie, Chandos and Willcocks (in case you're lost, they all leapt beautifully), Tim Brooke-Taylor, and twelve drummers representing a cross-section of those who had worked to make the day a success; Alex Knapp, Andrew Page and Anthony Abbott who had acted as House Managers for the Recital Hall, Parry Theatre, and Concert Hall respectively, in use all day long for events; Joanna Harris and Callum Ross representing the Students' Association and past students; Leopold de Rothschild as Chairman of the Appeal; Maura Fanshawe, Maurice Colton our PR, Terry Slasberg and her sister-in-law (two of our volunteer ushers) and two representatives of our sponsors. The whole thing ended with a packed audience and packed cast singing the carol with The Director at the organ.

Mention of our sponsors brings me to another big thankyou to them: Clerical Medical and General Life Assurance Society, who generously provided the £6000 we needed to ensure that our printing, advertising and other essential costs were covered, so that, coupled with the fact that no one received fee or expenses for taking part, every penny raised went to the Appeal. The extent of our gratitude to them is matched by the thanks due to all the participants who so generously gave of their time and talent.

So, if you weren't there, what did you miss? You'd have arrived to be greeted by the skirl of the pipes, by courtesy of the Scottish Tourist Board. Once inside, you passed the fountain where you threw coins in appreciation of the marathon efforts of the relay of pianists rendering Satie's *Vexations* on the Foyer Balcony, and then the choice was mindboggling. Having consulted the special map and chart on the programme, let's pretend you decided to spend the whole day in the Concert Hall: you'd have started with Alan Keith introducing *Your Hundred Best Tunes'* orchestral version with Sir Charles Groves conducting, followed by Richard Baker compering *Ten Decades of Piano Music* played by Kenneth Lewis. The riot of the afternoon was *Conduct It Yourself*, when willing souls paid £10 a minute to conduct the orchestra in a series of works: the slowest conductor was Arnie Rack, the quickest Bill Pearson, the youngest nine months old Andrew Woolf, the only lady Joyce Lang; the other stars for the afternoon were Leopold de Rothschild, Sir Paul Wright, actor John Asquith, Malcolm Rudland sponsored by Theatre Projects, Sean McCarthy, Gordon Kennedy and Donald Francke. Sir Georg Solti gave them tips to start with and Steve Race compered, the whole event ending up with a Raymond Gubbay-sponsored item with no conductor at all, which just went to show! You may have seen excerpts from this event on *News at Ten*.

Your Concert Hall day would have continued with Antony Hopkins *Talking About Music* as you've never heard or seen him before, a complete concert by Peter Skellern, and a Beethoven recital by Louis Kentner, after

which you might have rushed to the specially set up Pub for a snorter before the cabaret. And throughout the day your bodily needs were well catered for with a salad bar, hot food restaurant, coffee club, tea dance, and free bottles of Perrier. Sterling Guards cared for your security, with the Finance Office (Box Office for the day) handling superbly the complex financial arrangements. Student buskers guided you from event to event; student chaperones guided the visiting celebrities such as David Jacobs and Hughie Green; student caricaturists competed for the original Bob Hanson cartoon of 'Musithon Max', and student writers for the £500 worth of cash prizes generously donated by *Classical Music Magazine*.

If on the other hand you'd opted for the Parry Theatre, there the Suffolk Consort of Viols led into master magician Michael Bailey; Gerard and Jean; Patricia Carroll's *Piano Parlour*, where an overrun of the orchestral event upstairs proved just how badly the new Opera School is needed; actress Hal Dyer presenting a portrait of Ellen Terry; your Favourite Opera Choruses; and Dixieland Jazz. The Recital Hall offered further contrasts: a great start to the day with the Junior Department's *Ten Harps, Ten Cellos, Ten Green Bottles*, Alan Keith introducing this time a Sir David Willcocks-conducted Yamaha-accompanied choral *Hundred Best Tunes* (with later in the day highly successful vocal and instrumental concerts from that same series), Helen and Cathrine Saunders became The Centenary Twins, John Graham Maw represented the treble voice, and The Addison Consort rounded off the day there with *Songs for an Autumn Evening*.

BUT THAT WAS NOT ALL. There were free events (donations welcome) such as the exhibition of college rarities in the Parry Room, the sponsored music-mending marathon in the Library, the Department of Portraits' exhibitions, the fantasia in the Electronic Studio, and the forerunners of 101 Knights signing a special book in the Director's Office (Musithon Office for the day). The Vice-Director's became First Aid, thanks to the St John Ambulance Brigade, and the Bursar's the Press Office, to cope with the TV crews, press and radio reporters and photographers who thronged the building. (Pictures of the day are available from the Appeal Office.) One of those reporters was ex-student Andrew Popperwell, whose conducting efforts went out as an item on BBC World Service. The Assistant Bursar's Office became a Refuge Room and a very present help in trouble.

The Museum ran concert tours, we ran a Musipun contest which was one by the won about the three animals who turn out to be Bach, Offen-Bach, and De-Bussy People bought the special Musithon Mug in a limited edition by the Wedgwood Group company William Adams (some still available from the Appeal Office) at the NonStop Musical Bring and Buy. Ah yes, the Bring and Buy. I think when I first suggested that particular idea they thought I was mad, but under the expert leadership of Lady Willcocks it became an absolute treasure house, looking sensational with items from 30p to many pounds and celebrity donations. It raised about a third of the final total.

Prices were kept down for events, to maximise audiences and encourage sampling of the wide range of music and other happenings on offer and, as I said at the start, to achieve the three aims of my brief. And if having read this you're happily tired, then you know how everyone felt at the end of that enormously worthwhile day. Just writing about it has brought that same feeling back to me, but it hasn't made me so ready to

collapse into bed (having put the clocks back — an extra hour, what bliss) that I'd forget to thank yet again the several hundred people whose combined efforts in a multitude of tasks made my work as Musithon Organiser so enjoyable and the Musithon such an outstanding success. We can't thank them enough.

LEONARD PEARCEY



The new Walker organ in Room 92

THE NEW WALKER ORGAN

A highly important and significant addition to the musical instruments of the Royal College of Music has been made in this the College's Centenary Year by the acquisition of a new organ, specifically designed and built for Room 92 by the firm of J. W. Walker and Sons, whose long connection with the College dates from 1901, when they installed an organ in the Concert Hall. Generations of former organ students at the College will no doubt have vivid memories, from the banal to the bizarre, of the organs previously occupying the lower storeys of the College's east tower, with their one highly indisputable and dubious asset, namely, that whatever instrument the then budding executant might encounter out in the wide world, it could not in any way be worse than those unlovable relics! It is highly satisfying to be able to say that the new instrument surpasses the highest hopes and expectations in every way. The specification of the organ is:-

GREAT		POSITIVE	
Stopped Diapason	8	Gedackt	8
Principal	4	Chimney Flute	4
Flageolet	2	Nazard	2 $\frac{2}{3}$
Nineteenth	1 $\frac{1}{3}$	Principal ...	2
Twenty-second		Tierce Tremulant	1 $\frac{3}{5}$
Positive to Great	1		
PEDAL			
Bourdon	16		
Gemshorn	8		
Octave	4		
Positive to Pedal			
Great to Pedal			

The keys are short-length, the covering being of maple wood; the action is mechanical, capable of great sensitivity and subtlety. The most impressive casework, a splendid example of craftsmanship at its best, was designed by Walker's staff architect, David Graebe, and made in the firm's workshops, as were the finely carved and pierced pipe shades and heraldic panels, the latter bearing the arms of the College and of the RCM Union. The pipework of the Positive, situated behind the heraldic panels, is made entirely of maple wood, which gives a clear and gentle sound in a room which is of modest proportion. The voicing is of such a high and delicate order that all stops throughout blend and balance perfectly with one another, allowing, in an instrument of modest proportion, the widest possible range of contrasts of organ colour.

The lack of such an instrument as this has long been felt in the College, and already its presence has encouraged and stimulated both students and staff alike, and it is not too much to hope that it will open new horizons for the organ department in the future, and may even perhaps engender a little envy, or more hopefully and preferably, a closer connection with our possibly less instrumentally well-endowed organ colleagues at fellow musical institutions in London. To Robert Pennells, Managing Director of J. W. Walker and Son, and his team of craftsmen, the College is greatly indebted for this instrument of great tonal and aesthetic beauty.

JOHN BIRCH

INTERVIEW WITH LEON GOOSSENS

The distinguished oboist and ex-Collegian Léon Goossens celebrated his 85th birthday recently. His unique contribution to the development of oboe playing in Britain in the 20th century has long been recognised, and in a recent conversation with James Brown he reminisced about musical memories of the 1920s:

J.B. I recently came across a collection of programmes from the 1920s in which you and your family featured prominently, starting with the so-called Goossens concerts in 1921. I thought that they were wonderfully interesting programmes. Was this because programmes were generally more interesting in those days, or was this a particular series in which your brother wanted to introduce these works to the public and to show his particular feelings, because I know he was a great pioneer in this field?

L.G. It was at the time when Eugène was really starting out conducting. He had been in the Queen's Hall Orchestra at the back of the first violins, and he did some small works, and Henry Wood was awfully good to young people; he helped them all he could, and he never tried to take the acclaim for himself, and he realised that Eugène had a lot in him in that way. So he produced his new works at the Queen's Hall. Of course he started earlier than that, because he did conducting at the College too, and composing — things like the *Variations on a Chinese Theme*. But he thought that this was a good idea as a shop window, to show people what he was worth, and he was to be assisted by not a well known man, but a man with money, who was going to back these concerts. Of course, when Eugène came to making up the bill, this man had backed out and left him with the bill, and he had to go bankrupt, which was rather a stab in the back.

J.B. This was in the beginning of the series, in fact, or after some time?

L.G. I forget exactly how many concerts we gave, but not many, as he ran out of cash. It was unfortunate, and I think it rather put him off doing any more, as he just couldn't run to it at all. However, he knew Beecham just a little, and Beecham, like Wood, realised that there was something to be gained by giving him a chance, and he used to get a wire or a telephone message at the last minute to go out to places like St. Helen's, to conduct an opera — perhaps an opera that Eugène had never conducted before. There would sometimes be just a run-through beforehand. He got up on the box in the pit and conducted it, seeming to take to it naturally. So Beecham was glad, because he knew that he could always call on him at a moment's notice, and that was how that started.

J.B. Were these concerts, that even by present-day standards would be looked upon as adventurous programmes, well attended in those days?

L.G. Oh yes.

J.B. Did you have to have many rehearsals for them, as I see for instance that there were a lot of first performances of new works amongst the more familiar repertoire?

L.G. Yes, we did. One of them I remember well. We played the first performance of a Nonet my brother had written, at the Chelsea Town Hall. They had been doing the first performance in Paris, and the parts had not been returned for our performance. Well, this shows you how quickly he worked, indeed how quickly all the musicians worked too. We reached the interval of our concert and this piece was postponed because it hadn't arrived. It arrived suddenly from Paris, just as we started the interval, so we

all went into the Artists' Room and ran through it. It was the next piece on the programme, and it was a tremendous success. But that was running it a bit close, wasn't it?

J.B. Yes, it certainly was. But a programme such as this one: *The Siege of Corinth* Overture by Rossini, *Melée Fantastique* by Bliss, Symphonic Poem *The Builders of Joy* by J.R. Heath (first performance), *On hearing the first Cuckoo* by Delius, the first performance of Ravel's *Alborada del Gracioso*, and *Five Orchestral Pieces* by Schönberg, all in the first half, followed by Strauss's *Also Sprach Zarathustra* in the second half. That's an incredibly adventurous programme.

L.G. It sounds like the Handel Festival in its length, doesn't it?

J.B. So you had probably the same amount of extra rehearsals for a programme like that as we would have these days?

L.G. I think that things were easier for rehearsing then, because there wasn't this rule of three hours in those days; in fact it was very much abused by Beecham. You used to find us there with a Sunday morning rehearsal (and this was not so very long ago) and he would take us on till about 2.30 or 3 or something, and think nothing of it. Sometimes he just didn't turn up, and left a message for me to conduct the wind rehearsal, all the woodwind, brass, etc. It was quite fun, and I think I followed them quite well.

J.B. We know the old joke about the musician being complimented by the visiting conductor because he had managed to be the only person who had done all the rehearsals, and then of course he said that he couldn't actually do the concert.

L.G. Oh yes, that was the bass-player.

J.B. Yes. Well, was the deputy system of this anecdote pretty rife in those days?

L.G. Oh yes. You never knew who you were going to get, if anybody.

J.B. There's a nice touch here. On the personnel list presumably G. Barbirolli was Giovanni Barbirolli, later Sir John?

L.G. I can see he's well down the list. I can just see him now as he was then.

J.B. That's an amazing bass section there isn't it? Victor Watson, Eugene Cruft, Claude Hobday, Jim Merrett.

L.G. Yes, it really was.

J.B. Casals is another soloist mentioned here, in 1922. Did he have the same mesmeric effect on the orchestra and other people then as he did later?

L.G. You hardly ever heard him speak a word, but he kept everybody just on the brink the whole time, with his pipe in his mouth hanging over his cello all the time he played. He was a dear little man.

J.B. He never seemed to say in advance what he was going to play! 'Concerto to be announced' appears in the season's prospectus. Was this a little unusual?

L.G. Well, I often give concerts without the programme being announced in advance, then if I don't feel like playing one of the works when it comes to it, then I just don't play it. That way I feel I can give the audience what I feel best able to do at the time. I always remember when Piatigorsky did the Schumann concerto recording. He was absolutely off form that day, having a terrible time keeping up his standard, and he got to the cadenza which was right at the end and very difficult, and he couldn't get it right. He tried and tried it, and in the end they said: 'Well, Mr. Piatigorsky,

look, we won't do it, unless you think it would be good for your morale'. So we played it, but each time we played it I was getting into a bigger sweat because I knew what it was like, recording difficulties, especially if you were not feeling up to them, and each time he broke down at the same spot and I knew it was going to happen. And I really finished up in a sweat. And then they said 'Look, don't worry; get your nerve back and play it one last time', and he did, and it came off perfectly, and I nearly threw my hat in the air and I shouted out 'Bravo!' with the relief. It was like one of those Punch cartoons. And they all came out from the listening room and looked at me and looked at him and said 'What do we do?' He said that there was only one thing to do; put on the label: 'Cello Solo-Piatigorsky; Bravo-Goossens'.

J.B. That's a lovely story. One of the programmes that I came across in this same 1920s box was a programme of a visit by the Berlin Phil in 1927 in which the principal cello was Piatigorsky, I had never realised before that he had been through an orchestral background before he became a soloist. And of especial interest to RCM associates was the Leader at that time, the Danish violinist Henry Holst, who was later to become a Professor at the RCM.

L.G. Yes that's right, he was the Leader of the Berlin Philharmonic.

J.B. Another interesting thing here is that, in this concert with the Queen's Hall Orchestra, a chorus of students from the RCM was assisting. I assume that they provided the women's voices for the Debussy *Nocturnes*. And in another, the chorus of students was from the Academy in *Daphnis and Chloe*. Was there in fact quite a lot of rapport between the professional orchestras and the students in those days?

L.G. Yes. They seemed to take a very active part in the musical life of London. Some of the schools would ring up Sir Hubert Parry and ask if they could use some of their players. Places like Charterhouse School; in about 1912 we used to take a train, and then they would meet us with a bus and take us on to the School where we would augment the existing players. Yes, I think that quite a lot of this sort of thing was done in those days.

J.B. In this programme from 1927, of particular RCM interest is Albert Sammons playing the Delius Concerto, which you must have played many times with him, and the whole concert was conducted by Frank Bridge.

L.G. Yes; he was a viola player too, and he used to live down by Hammersmith Bridge. Do you know those lovely little houses that you see just as you go over it? He was in one of those, a beautiful little house. He was a dear, a great pal of Eugène's. It's funny, so many conductors have odd mannerisms. Both York Bowen and Bridge used to conduct with one hand and polish an imaginary cricket ball with the other. York Bowen was a very nervous man. He came down to my cottage when we lived in Sussex, and we did the first little read-through of the Sonata he had written for me.

J.B. Elisabeth Schumann was in this programme. You did some very early recording with her, didn't you?

L.G. Yes, I've got one of those records here. It was of the Bach Cantata, *Es ist vollbracht*. I did that one and another in which her husband accompanied us on the piano.

Alas, there is not space to set down the whole conversation that we had. I am sure that all Collegians, past and present, will wish to extend warmest congratulations to Léon Goossens, and our thanks go to him for letting us share in some of his musical memories.

JAMES BROWN

WILLIAM HERSCHEL, ORGANIST

Of the two sides of that formidable personality, William Herschel, astronomer and musician, this article looks at the musician, or rather, the organist, and attempts to show that throughout his life he continued to show his talent as organist even when most of his time was devoted to astronomy.

From his early childhood, Herschel was probably attracted to the organ more than any other instrument. Born in Hanover in 1738, he grew up in and around the court of Saxony, 'the land of the organ', with the most renowned musicians in the neighbouring towns, for example, Johann Sebastian Bach, then cantor and organist in Leipzig; his son, Carl Philipp Emanuel Bach, who was then an organist in Berlin; and another son, Wilhelm Friedemann, who was organist in Dresden; and not forgetting all the Bach relations scattered throughout the towns of Saxony, Luneberg, Kassel, Lubeck, Hamburg, etc.

When Herschel settled in England, Handel's works were still exceedingly popular, and perhaps we can see a similarity between these two great men who only came to prominence after settling in England.

Herschel probably learned to play the organ at the Garrison Church in Hanover where his elder brother Jacob had been organist since 1753. As with all German organs at the time, the pedal organ was complete in every way and in general had a range of $2\frac{1}{2}$ octaves, which necessitated good pedal technique on the part of the organist. In contrast to this, English organs generally had no pedal keyboard, so Herschel, freed from these shackles, as it were, was able to give free rein to his talents, and obtained the position of organist at a church in Halifax, despite severe opposition. He only stayed two years in Halifax, however (1765-1766), 'because he had already received a better position of organist at the Octagon Chapel at Bath' (Holden).

When Herschel arrived in Bath in December 1766, the organ was still under construction by the builder John Snetzler, who had also been responsible for building Herschel's organ in Halifax, and Turner indicates that if the building of the organ in Bath was entrusted to Snetzler, this was probably due to his knowing Herschel well. In fact, John Snetzler was at the time the best known organ builder in Great Britain, and had built or rebuilt more than 80 instruments, and had introduced new stops such as the 'Dulciana' (Sumner). The inauguration of the Bath organ took place on 28 and 29 October 1767 (Turner). Herschel remained as organist and choirmaster until 1776 when the Octagon chapel 'came under the direct control of Mr. Street, who appointed Mr. Orpin as the new organist'. Being thus no longer employed at the Octagon Chapel, he took on further commitments, particularly at St. Margaret's Chapel (where the organ had again been built by Snetzler, in 1775), until 19 May 1782, when he wrote (Turner): 'This being Whit Sunday, one of my anthems was sung at St. Margaret's Chapel, when for the last time I performed on the Organ.'

Around this time Herschel's musical activity gave way to astronomy. Ronan (1981) pointed out that 'by 1782, he was writing that he not only gave much time to Astronomy, but also attended many scholars. Some of them made me give them astronomical instead of musical lessons.' It is certain that Herschel remained in close contact with the musical world. Moreover, it should be noted that in 1791, Joseph Haydn 'snatched a day from the turmoil of his London engagements to visit the musician-

astronomer and gaze at his monster telescopes' (Clerke). 'Haydn looked through the giant 40 foot telescope, and was said afterwards to have "stood in awed silence for 20 minutes"' (Ronan).

In 1802 we find a further trace of Herschel the musician. He had by now devoted himself exclusively to his astronomical activities in Datchet, Clay-Hall, then Slough, and it was during a journey to Paris that he again showed some musical activity. Herschel arrived in Paris on 24 July 1802, accompanied by his wife and son, and only left on 8 August, after having met the French astronomers Messier, Laplace, Méchain, Jeaurat and Legendre, as well as the chemist Vauquelin, and other notable personalities, including First Consul Bonaparte.

The details of this stay there are disclosed to us in his diary (the Herschel Chronicles), but curiously no mention is made of a visit that he made to the Cathedral of Notre Dame de Paris; the only musical activity recorded was the production of the opera *Semiramis* and the ballet *La Dansomanie* (3 August 1802).

At this time the organ in Notre Dame was one of the finest and most complete in existence. The organ builder François Clicquot had rebuilt and enlarged it from 1784 to 1788, so that it now boasted five manuals, and a 'French' pedal board (less complete than its German equivalent), and no fewer than 45 stops (Hardouin).

When the cathedral was finally reconsecrated after the abuses of the Revolution, the former organist of the church of St. Merry, Antoine Desprez, took over the duties of organist at Notre Dame, until his death in 1806 (Raugel).

It is in his diary, in 1802, that Desprez notes that he had invited 'Mr. Herschel, the great scientist and well known musician, who played before a large crowd of people, and improvised so brilliantly that they looked at each other with admiration'. This goes to show that Herschel could not have completely abandoned his music or his instrumental technique. Twenty years had passed between his last appearance at the organ of St. Margaret's and his arrival at Notre Dame de Paris, and though these years had been devoted to scientific work and discoveries, it is difficult to imagine that he could have completely abandoned a domain in which he patently excelled.

One has to look at William Herschel, therefore, as a gifted man who, faced with two alternatives, finally chose astronomy as his life's work, but for whom the organ remained a means of escape, and in any event an indispensable complement to his natural gifts.

A concert commemorating Herschel's discovery of the planet Uranus took place on Saturday 25 April 1981 at the Royal Naval College, Greenwich, with the Herschel Chamber Orchestra. In his introduction, Patrick Moore said that 'After discovering Uranus, Herschel did continue his musical interests, though on a smaller scale'. Works of Handel, Vivaldi, Boyce, Bach and Herschel were played, including the astronomer's Symphony No. 5 in F minor for strings, Oboe Concerto in E flat, and four short sonatas for organ; also *Some thoughts on a Minuet by Herschel* by the conductor, Peter Wishart.

In conclusion, we may say that the music of the spheres may have influenced Herschel in more ways than one, but he left it to his musical successor Gustav Holst to orchestrate astronomy!

DENNIS HUNT
GUS ORCHARD
DOMINIQUE PROUST

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A CORRECTION TO GROVE

Few, if any, books of reference appear without any errors lurking somewhere in their text, and the magnificent new edition of *Grove's Dictionary of Music and Musicians* is, I fear, no exception.

In the article on William Herschel we are told that he was Astronomer Royal. This is an old chestnut, but nevertheless mistaken for all that. Herschel lived in England from 1757 until his death in 1822, and during that time four Astronomers Royal reigned over the Royal Observatory at Greenwich. They were the Rev. James Bradley, who was Astronomer Royal from 1742 to 1762, the Rev. Nathaniel Bliss who held office for a couple of years (from 1762 to 1764), then the Rev. Neville Maskelyne who retained the post for 47 years (from 1765 to 1811) and, finally, John Pond (1811 to 1835). Herschel was not among them

How, then, has this mistake been perpetuated — for the article in *Grove* is not the first time it has appeared? The misnomer — for that is what it is — keeps cropping up presumably because in 1782 William Herschel received a royal pension to allow him to forsake his life as a professional musician and devote all his efforts to astronomy. The only formal duty his pension entailed was to show the skies to members of the royal family from time to time. This entailed him living near Windsor, and sometimes he became referred to as 'court astronomer' or — and here the misnomer enters — as 'Royal Astronomer'.

COLIN A. RONAN

Editor, Journal of the British Astronomical Association

Autumn Term 1982 Programmes

September 23

CHAMBER CONCERT

MENDELSSOHN Trio in D minor; Beverley Lunt violin, Kevin McCrae cello, Doreen Yeoh piano. SCHUMANN Fantasiestücke, op. 73; Michael Whight clarinet, James Lisney piano. BEETHOVEN Sonata in C (Waldstein); Nigel Clayton piano.

September 27

INFORMAL CONCERT

FRESCOBALDI-CASSADO Toccata; KODALY Adagio (1905); Kevin McCrae cello, Rowland Lee piano. IRELAND Sonatina (1927); Felicity Goodsir piano. DEBUSSY Four songs from Ariettes Oubliées; Pamela Jones soprano, Kathleen Murray piano. CHOPIN Nocturne in D flat, Impromptu in F sharp; Nicholas Capaldi piano.

September 30 STUDENTS' ASSOCIATION CHAMBER CONCERT

IRELAND Sonatina for Piano; Peter Dala *piano*. RAVEL Tzigane; Nicholas Whiting *violin*, Simon Conning *piano*. DUKAS Villanelle; William Brewer *horn*, Katherine James *piano*. SCRIBIN Piano Sonata no. 5; Tom Blach *piano*. SHOSTAKOVITCH Concertino for Two Pianos; Katherine James and Christopher Davies *pianos*.

October 4

INFORMAL CONCERT

FAURE Nocturne no. 4; Joanne Lee *piano*. SCHUBERT Four Songs; John Upperton *tenor*, Christopher Squires *piano*. ENESCO Cantabile e Presto; Shaun Sellings *flute*, Simon Lebens *piano*. RAKHMANINOV Etude-Tableau in E flat; SCHUMANN Toccata in C minor; Tom Blach *piano*.

October 7

CHAMBER CONCERT

FRANK BRIDGE Two Pieces for Viola and Piano; Brian Schiele *viola*, Nigel Lillicrap *piano*. BARTOK Suite, op. 14; BARTOK Ostinato; Katherine James *piano*. MOZART Sonata in B flat, K.454; Rebecca Hirsch *violin*, James Lisney *piano*.

October 12

THE RCM SINFONIA

conductor CHRISTOPHER ADEY

TIM STEVENSON Threnody for Chamber Orchestra. LALO Symphonie Espagnole; Beverley Lunt *violin*. TCHAIKOVSKY Symphony no. 4.

October 14

CHAMBER CONCERT

BACH Fantasia and Fugue in A minor; Daniel Friedman *piano*. TELEMANN Sonata in A minor; Caroline Kershaw *recorder*, Bjørn Petersen *violin*, Tomas Sterner *cello*, Laurie Stras *harpsichord*. CHOPIN Two Scherzi; Simon Conning *piano*. FALLA/KOCHANSKI Suite Populaire Espagnole; Gonzalo Acosta *violin*, Anne Wilson *piano*.

October 14, 15 and 16 STUDENTS' ASSOCIATION OPERA

BRITTEN The Turn of the Screw; *sung by* Simon Davies, Helen Kucharek, Martin Phipps, Jane Streeton, Mary Hart, John Graham-Hall and Heather Keens; *chamber ensemble* Peter Fisher, Philippa Ibbotson, Melanie Strover, Kevin McCrae, Judith Evans, Shaun Sellings, Alan Garner, Helen Alderson, Nathaniel Harrison, Sue Dent, Angela Moore, Neil Percy and Nigel Clayton; Graeme Jenkins *conductor*, Robert Carsen *director*, Isabella Bywater *designer*, Tim Ball *lighting designer*.

October 18

HERBERT HOWELLS 90TH BIRTHDAY CONCERT

HOWELLS King David; Margaret Cable *mezzo-soprano*, Angus Morrison *piano*. Dyson's Delight (from Howell's Clavichord), Lambert's Fireside and Hughes' Ballett (from Lambert's Clavichord); Ruth Dyson *clavichord*. A Spotless Rose; RCM Chamber Choir, Graeme Jenkins *conductor*. Noel Mann *baritone*. Paean from Six Pieces for Organ; John Birch *organ*.

October 20

THE RCM SINFONIETTA

conductor JOHN FORSTER

MOZART Symphony no. 32. DVORAK Violin Concerto; Robert Bilson *violin*. W.S. LLOYD WEBBER Aurora, Tone Poem for Orchestra. KODALY Dances of Galanta.

October 21

CHAMBER CONCERT

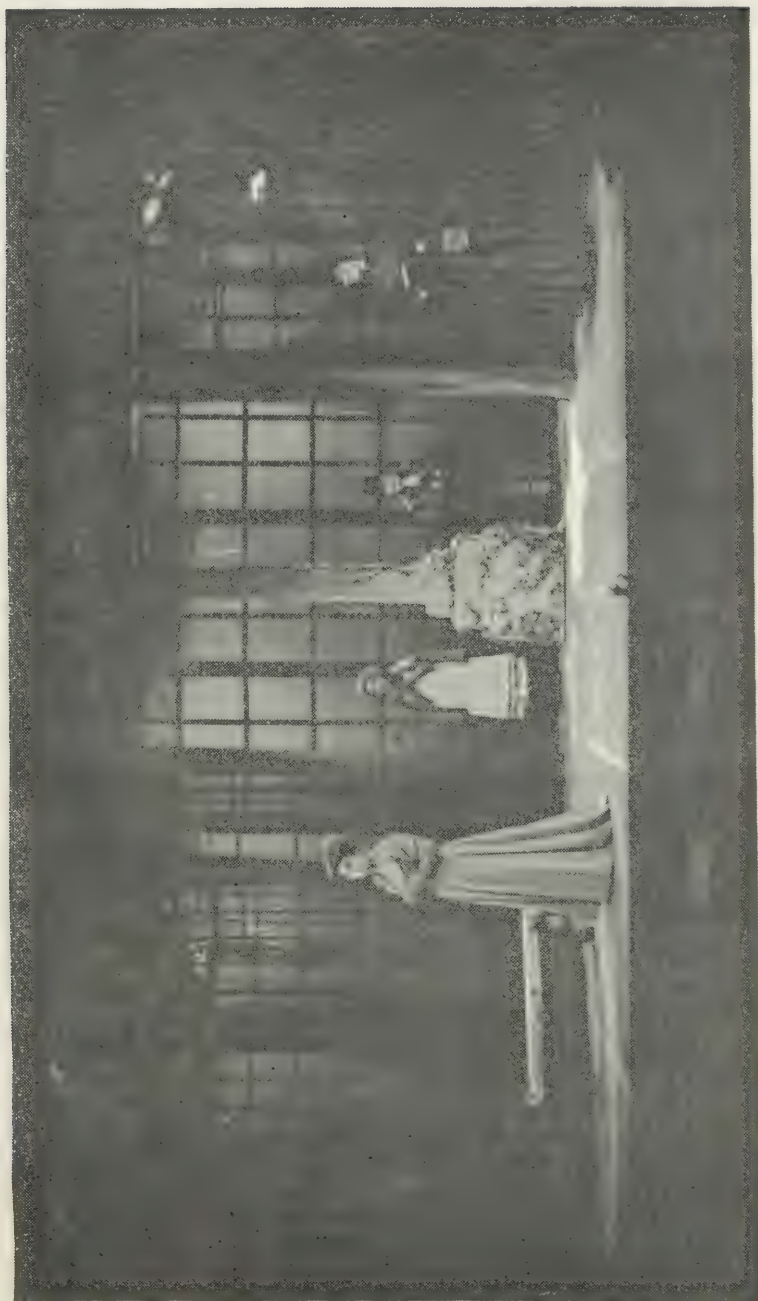
BLISS Sonata for viola and piano; Russell Thackeray *viola*, Tom Blach *piano*. LISZT Consolation no. 3; Transcendental Study no.4; Andrew Barnett *piano*. ROUSSEL Andante et Scherzo op.51; BRICCIALDI Carnival of Venice; McCABE Blues and Scherzo; Michael Cox *flute*, Lindsay Johnstone *piano*. LUTOSLAWSKI Variations on a theme of Paganini; Katherine James and Christopher Davies *pianos*.

October 26

INFORMAL CONCERT: THE RCM SINFONIA

conductor CHRISTOPHER ADEY

MOZART Piano Concerto no. 20, K.466; Shoko Adachi *piano*. SAINT-SAENS Cello Concerto; Adam Hunter *cello*.



Britten's The Turn of the Screw

October 28

OPERA INFORMAL

CAVALLI L'Egisto; *sung* by Erling Jensen, Erin O'Hanlon, Helen Kucharek, David Stowell, John Graham-Hall, Maxine Symons, Bryan Secombe, Simon Davies, Jane Cammack, Sandra Porter, Alison Charlton-West, Pamela Jones, Christine Beaumont, Mari Williams and Eleanor Forbes. Basil Coleman *director*, David Tod Boyd *conductor*, Mark Daver *harpsichord*, Christopher Squires *piano*.

October 28

THE RCM SYMPHONY ORCHESTRA

conductor EDWIN ROXBURGH

GORDON JACOB Piano Concerto no. 2; Nicholas Unwin *piano*. JOHN LAMBERT Seasons (commissioned for the RCM Centenary — first performance) conducted by the composer. WILLIAM WALTON Symphony no. 1.

October 29

OPERA INFORMAL

CAVALLI L'Egisto; *sung* by Erling Jensen, Eleanor Forbes, Laura Rowley, David Stowell, Stephen Mudge, Mary Roberts, John Sear, Simon Davies, Mari Williams, Diane Semley, Christine Beaumont, Pamela Jones, Alison Charlton-West, Jane Cammack and Sandra Porter. Basil Coleman *director*, David Tod Boyd *conductor*, Christopher Squires *harpsichord*, Mark Daver *piano*.

October 29

CONCERT IN THE MUSEUM

for the Association of Friends of the Royal College of Music

Two pieces from the Buxheimer Orgelbuch (c.1460); John McGreal *clavicytherium*. Two pieces from Anne Cromwell's Virginal Book (1638); Lynda Mayle *harpsichord*. BLOW Verse for single organ; John McGreal *chamber organ*. CHILCOT Suite no. 1; Ruth Dyson *harpsichord*. P. J. MAYER Sonata no. 6; Angela Moore *harp*. Two pieces for barrel organ. J. F. GALLAY Study no.1; Susan Dent *hand horn*. HAYDN Three Canzonettas; Mary Hart *mezzo-soprano*, Sophie Yates *pianoforte*.

November 1

INFORMAL CONCERT

HAYDN Sonata in E flat, Hob. XVI: 52; Luis Manuel Cabrices *piano*. ALESSANDRO ROLLO, Duo no.3; Kevin Hill and David Wyn Lloyd *violas*. CHOPIN Scherzo in C sharp minor, op. 39; Peter Dala *piano*. BADINGS Quartet no.2; Adam Dopadlik, Caroline Kershaw, Mandy Tucker and Christine Chapman *recorders*. DEBUSSY Two Etudes; Susan Gough *piano*.

November 1

COMPOSERS' GROUP CONCERT

ROWLAND LEE Song for cello and piano; Kevin McCrae *cello*, Rowland Lee *piano*. JAVIER ALVAREZ Piece for Harp; Aline Brewer *harp*. PAUL EDLIN Sonata for piano (in one movement); Christopher Gayford *piano*. DAVID BRAY To Christ our Lord (G. M. Hopkins); Robert Boschiero *tenor*. RICHARD DURRANT Sonata; Matthew Dixon *clarinet*, Robyn Koh *piano* (visiting performers).

November 3

INFORMAL CONCERT: THE RCM SINFONIETTA

conductor JOHN FORSTER

STANFORD Clarinet Concerto; Michael Whight *clarinet*. PHILIP WILKINSON Shakespearean Suite (1958); MENDELSSOHN Piano Concerto no.1; Simon Conning *piano*.

November 4

COBBETT AND HURLSTONE COMPOSITION

PRIZEWINNERS CONCERT

MARK ANTHONY TURNAGE To a Black Dancer (1981); Melanie Marshall *mezzo-soprano*, Wills Morgan *tenor*, Martin Robertson *soprano* and *alto saxophones*, William Lockhard *vibraphone*, Wayne Marshall *piano* and *electric piano*. MICHAEL HENRY Chorale Variations for Clarinet Sextet (1982); The Trier Ensemble: Michael Henry, Nicholas Carpenter, Damaris Wollen, Martin Robertson, Diane Mason and Sarah Homer *clarinets*.

November 4

STUDENTS' ASSOCIATION CHAMBER CONCERT

BACH Chromatic Fantasia and Fugue in D minor; Lynda Mayle *harpsichord*. PAGANINI Grand Sonata for Viola and Piano; Russell Thackeray *viola*, Tom Blach *piano*. VAUGHAN WILLIAMS Songs of Travel; Martin Harris *bass*, Kathy Murray *piano*. MARTINU Sonatina; Michael Whight *clarinet*, James Lisney *piano*.

November 8

INFORMAL CONCERT

TELEMANN Suite in G major; Lucy Reid *flute*, Alison Rozario *violin*, Tomas Sterner *cello continuo*, Lynda Mayle *harpsichord*. JOHN IRELAND Decorations; Alvin Moisey *piano*. ROUSSEL Trio, op. 40; Elizabeth May *flute*, David Wyn Lloyd *viola*, Sarah Acres *cello*. BERKELEY Sonata in D minor, op.22; James Brown *viola*, Nicholas Capaldi *piano*.

November 11

CHAMBER CONCERT

HAYDN Quartet in E flat, op.33 no.2; Stephen Bryant and Mark Denman *violins*, Brian Schiele *viola*, James Halsey *cello*. BEETHOVEN Sonata, op.111; Iwan Llewelyn-Jones *piano*.

November 12

STUDENTS' ASSOCIATION CHAMBER CONCERT

OLIVIER MESSIAEN Quatuor pour la Fin du Temps; Richard Hosford *clarinet*, Philippa Ibbotson *violin*, Kevin McCrae *cello*, Doreen Yeoh *piano*.

November 15

INFORMAL CONCERT

MARTINU Sonatina; Frances Patterson *clarinet*, Kathryn Bennett *piano*. CHOPIN Ballade no.4; Kuo-Lan Szu *piano*. DEREK BOURGEOIS Romance, op.64; Judith Evans *double-bass*, Kevin McCrae *piano*. LISZT Paganini-Etude in E flat and Legend no.2 in E; Mark Goode *piano*.

November 17

THE PRESIDENT'S CONCERT AND DEGREE CEREMONY

BYRD Earl of Oxford's March, HUGH ASTON Hornpipe, BACH Passacaglia and Fugue in C minor; Mark Bennett and Ian Balmain *trumpets*, Paul Gardham *horn*, Martin Wilson *trumpet*, Owen Slade *tuba*. NADERMAN 1st movement from Sonata no.4, GRAND JANY Le Bon Petit Roi d'Yvetot; Lucy Wakeford (Junior Department) *harp*. FAURE Mandoline, CHABRIER Espana; Anne Richards *soprano*, Christopher Squires *piano*. LISZT La Leggerezza; Helen Choi *piano*. VIEUXTEMPS Adagio and Allegro con fuoco from Concerto no.5; Stephen Bryant *violin*, James Lisney *piano*. BRAHMS Academic Festival Overture; RCM Chamber Orchestra, Neville Marriner *conductor*.

November 18

STUDENTS' ASSOCIATION CHAMBER CONCERT

BACH Suite no.3 in D; Stephen Bryant, Debby Crane, Jonathan Griffin, Imogen East, Nicholas Whiting and Katharine Gittings *violins*, Russell Thackeray and David Lloyd *violins*, Kevin McCrae and Neil Johnstone *cellos*, Paul Speirs *bass*, Ian Hardwick and Anne Glover *oboes*, John Potts *bassoon*, Peter Goldsmith, Mark Bennett and John Holland *trumpets*, Jeremy Cross *timpani*. MOZART Sonata in D; Sophie Yates and Alexandra Bibby *pianos*. VAUGHAN WILLIAMS Blake Songs for Tenor and Oboe; Wills Morgan *tenor*, Jacqueline Cooper *oboe*.

November 22

INFORMAL CONCERT

CHOPIN Ballade no.1; Rolf Hind *piano*. POULENC Sonata; Carol Jones *clarinet*, Jayne Aspinall *piano*. SHOSTAKOVICH Piano Quintet op.57; Erica Dearing and Sarah Drury *violins*, Iain Petty *viola*, Lindsay Johnston *cello*, Roger Sayer *piano*.

November 23

THE RCM SINFONIA

conductor CHRISTOPHER ADEY

FRANCK Le Chasseur Maudit. JOHN IRELAND Piano Concerto; Alvin Moisey *piano*. EDWIN ROXBURGH Saturn (commissioned for the RCM Centenary, first performance)

November 25

CHAMBER CONCERT

BEETHOVEN Sonata op.110; James Lisney *piano*. POULENC Fiançailles pour rire; Christine Beaumont *soprano*, Simon Lebens *piano*. FRANCK Sonata; Beverley Lunt *violin*, Nigel Clayton *piano*.

November 25

EARLY MUSIC GROUP CONCERT

JOHN ADSON Three Courtly Masquing Ayres; Margaret Barrow, Caroline Kershaw, Christine Chapman, Penny Vickers and Caroline Segolo *recorders*, Clive Unglass *lute continuo*. ANON Three pieces from Anne Cromwell's Virginal Book; Lynda Mayle *harpsichord*. BYRD Fantasia: The Leaves be greene; Recorder Consort. SWEELINCK Fantasia Chromatica; John McGreal *organ*. DANIEL PURCELL Trio Sonata in D minor; Caroline Kershaw and Christine Chapman *recorders*, Clive Unglass *chittarone*, Elizabeth Page *bass*

viol. HENRY PURCELL The Blessed Virgin's Expostulation; Mary Hitch *soprano*, Emma Leaman *continuo*, Simon Neal *harpsichord*. CORELLI La Follia; Adam Dopadlik *recorder*, John McGreal *harpsichord*. TELEMANN Concerto for recorder, viola da gamba and strings; Caroline Kershaw *recorder*, Jan Spencer *viola da gamba*, Simon Neal *harpsichord*, RCM Baroque Orchestra, *director* Catherine Mackintosh.

November 28

ROYAL ALBERT HALL CONCERT

MAHLER Symphony no.8; Linda Esther Gray, Wendy Eathorne and Ann Mackay *sopranos*, Catherine Wyn-Rogers and Sarah Walker *contraltos*, Kenneth Bowen *tenor*, Stephen Roberts *baritone*, Richard Angas *bass*, The Bach Choir, Cambridge University Musical Society Chorus, RCM Junior Department Chorus, RCM Chorus and Orchestra, Sir David Willcocks *conductor*.

November 29

INFORMAL CONCERT

BEETHOVEN Sonata op.30, no.3; Helen Stokes *violin*, Lauretta Bloomer *piano*. RODRIGO Cuatro Madrigales Amatorios; Fiona Rose *soprano*, Antonia Ogonovsky *piano*. DELIUS Légende in E flat; Anne Wilson *violin*, Nigel Clayton *piano*. POULENC Trio; Ian Hardwick *oboe*, Nathaniel Harrison *bassoon*, Adrienne Black *piano*.

December 1

THE RCM SINFONIETTA

conductor JOHN FORSTER

LENNOX BERKELEY Divertimento in B flat. SCHUMANN Cello Concerto; Caroline Dearnley *cello*. BEETHOVEN Symphony no.4.

December 3 STUDENTS' ASSOCIATION ORCHESTRAL CONCERT

LIADOV Eight Russian Folksongs. DELIUS Violin Concerto; Mark Denman *violin*, Russell Keable *conductor*. PAUL MAURICE Tableaux de Provence; Martin Robertson *alto saxophone*. BRAHMS Symphony no. 3, Wing Sie Yip *conductor*.

December 5

**ROYAL ALBERT HALL: THE BACH CHOIR AND
THE RCM CHORUS AND BRASS ENSEMBLE**

conductor SIR DAVID WILLCOCKS

Family Carols for Choir and Audience; Catherine Wyn-Rogers *soloist*, John Scott *organist*.

December 7

THE RCM SINFONIA AND CHAMBER CHOIR

conductor SIR DAVID WILLCOCKS

BACH Weihnachtsoratorium Parts 1, 2, 3 and 6 (last two movements); Mari Williams *soprano*, Melanie Marshall *contralto*, Charles Daniels and John Graham-Hall *tenors*, Martin Harris and Noel Mann *basses*, Graeme Jenkins *chamber organ*.

December 9 and 10

OPERA INFORMALS

BIZET Carmen Act III; *sung by* Maxine Symons/Sandra Porter, Helen Kucharek, Laura Rowley/Mari Williams, Erin O'Hanlon/Alison Charlton-West, John Graham-Hall, John Sear, Erling Jensen/David Stowell, Marc Thompson, David Stowell/Erling Jensen. Brenda Stanley *director*, Mark Daver *conductor*, Mary Hill *piano*. VAUGHAN WILLIAMS Sir John in Love, excerpt from Act II; *sung by* Eleanor Forbes/Erin O'Hanlon, Jane Cammack, Diane Semley/Mary Roberts. Brenda Stanley *director*, David Tod Boyd *conductor*, Mark Daver *piano*. NICOLAI The Merry Wives of Windsor, excerpt from Act I; *sung by* Pamela Jones/Christine Beaumont, Mary Roberts/Diane Semley. Brian Drake *director*, David Tod Boyd *conductor*, Christopher Squires *piano*. VERDI Falstaff Act I Scene II (in Italian); *sung by* John Graham-Hall/Stephen Mudge, Christine Beaumont/Pamela Jones, Laura Rowley/Eleanor Forbes, Mari Williams/Jane Cammack, Sandra Porter/Maxine Symons. Brenda Stanley *director*, David Tod Boyd *conductor*, Mark Daver *piano*. VERDI Rigoletto Act III (in Italian); *sung by* Stephen Mudge/Marc Thompson, David Stowell/Erling Jensen, Bryan Secombe, Alison Charlton-West/Helen Kucharek, Mary Roberts/Maxine Symons. Bryan Drake *director*, Christopher Squires *conductor*, Stewart Nash *piano*.

REVIEWS

THE ROYAL COLLEGE OF MUSIC MUSEUM OF INSTRUMENTS CATALOGUE PART I: EUROPEAN WIND INSTRUMENTS By E. A. K. Ridley (RCM £4 excluding postage; £3 to present students)

Of the major musical instrument collections in this country that of the Royal College of Music is probably the most important, comprising some five hundred examples, wind, string, and keyboard, some of these latter unique in the world. The accumulation of these instruments began soon after the foundation of the College and over the years has benefited by many munificent gifts. Notable major accessions have been the Tagore Collection of Indian instruments (1884), the Donaldson Collection (1894), Chinese instruments donated by King Edward VII (1909), and the Hipkins Collection (1911). In the 1960s the whole assemblage, formerly dispersed around the College building, was re-housed in a new and impressive Museum formally opened in 1970 by Her Majesty Queen Elizabeth the Queen Mother.

Though possibly not large by international standards, the Collection has for many years attracted scholars from all parts of the world, from whose point of view the lack of a formal catalogue has proved something of a disadvantage. This is now in course of being remedied.

In 1968 Mr. E. A. K. Ridley presented his important collection of wind instruments, a most valuable addition. During the last four years also Mr. Ridley has given his services in preparing the first section of the official Catalogue, *European Wind Instruments*, which was introduced to the public at a Press conference on 15 November 1982 marking the centenary year of the College.

The catalogue is an elegant production in a rather unusual format some eight inches square. There are sixty-eight pages in which each instrument is described in detail, together with appropriate references from the general literature of organology. At suitable points there are no fewer than ninety-one detailed illustrations, and in these days of 'photo-litho' it is refreshing to find pictures of such quality.

In addition to the general text there is a short appendix by Elizabeth Wells, the College Curator of Instruments, describing ten bagpipes. The whole is completed by indexes of instruments, makers, and bibliographical references.

Both the College and Mr. Ridley are to be congratulated.

PHILIP BATE

BLOW BY BLOW: the memories of a musical rogue and vagabond, by Archie Camden (Thames Publishing, 14 Barlby Road, London W.10, £7.50)

A marvellous book which, whether musician or not, you will enjoy from beginning to end. The reminiscences run from Camden's early years up to shortly before his death in 1979, aged ninety. The subtitle is purely frivolous; the book is not. There are of course funny stories about everybody (it always seems that the greater a musician the more jokes he will tell about colleagues: I remember once escorting Enesco up north by train — he was already on his third story by Finsbury Park). Collectors of Beecham stories will find plenty to add in *Blow by Blow* — best of all, however, Archie's brilliant account of Sir Thomas's hilarious speech at a post-war charity concert, and worth £7.50 in itself. But the book very far from depends on its jokes. It rather reminds one of Beecham's own *A Mingled Chime* of 1944, through the superlative balance of anecdote and sage comment on musicianship and the orchestral profession generally. This is a musician's autobiography that really tells you things.

The younger generation of players will especially value it as dealing mainly with times when orchestral conditions could be different from now, in some respects more severe, in others more carefree. Archie has not hesitated to bring such differences to the fore. As was his nature, his comments are understanding, unostentatious, often touching, and never boring. In the whole book only one individual properly gets it in the neck (a former orchestral manager in the BBC) though conductors of certain types escape only narrowly. His personal story is gripping, from the day when, aged fourteen and a promising pianist already learning the concertos, he answered the Royal Manchester College's advertisement for a beginner on the bassoon: 'I had never thought of the bassoon before, but I found the idea intriguing'; and he was playing with the Halle two years later.

We should notice the two short Appendixes: a fine appraisal of Camden's musicianship and style by James MacGillivray; and the Discography, giving dates and reissues: we learn,

e.g., that the famous 1926 recording of Mozart's Concerto is, or shortly will be, reissued. The many illustrations are from photographs taken over the whole of his life — first as a small boy in an Eton collar, unmistakably the same Archie we later see with Joyce at Buckingham Palace to receive the O.B.E. from the Queen. An unusual extra, for any book, is a portrait photo of the author of the brief Foreword, Dr. Menuhin (and a particularly good one of him too).

ANTHONY BAINES

THE NEW OXFORD HISTORY OF MUSIC. VOLUME VIII. THE AGE OF BEETHOVEN 1790-1830 ed. by Gerald Abraham (OUP £22.50).

'You would have difficulty in imagining how hard it is to reduce that long string of centuries to a work of art.' (Letter on the *History of France* by Jules Michelet)

In 1857 James Ward wrote to his son that he had agreed to paint 'Gordale Scar' for Lord Ribblesdale, not only because the sight was inspiring but also because Sir George Beaumont, a well-known landscape artist of the day, had declared it 'unpaintable'. Surely, one might say, anything is paintable if it can be seen; the artist has only to make a faithful copy and the effect of the original will be reproduced by the canvas. Of course this is not so, for the artist selects and rearranges the original to produce the effect he wants. The artist does this not only through intuition but also acknowledging the differences between 'reality' and 'art'. Just as our conscious and unconscious views order the reality we see so that we may understand meaning and significance, so the artist orders his reality to convey his 'view' of what he sees and of what he wishes to be seen. James Ward intended his work to be 'sublime' and he reordered the original scar to emphasise the towering crags, the rushing water and the diminution of the surrounding countryside. Unfortunately for Ward the eye of his observer tends too easily to move from the lofty to the intimate, for the scene in the foreground is full of interesting and diverting cattle and stags that seem to have little to do with their imposing backdrop. The eye and thus the perception have difficulty deciding exactly where to focus, and the magnificence of the painting is undermined. Perhaps Sir George Beaumont was right and the scene was unpaintable after all.

What has this to do with the New Oxford History of Music? A good deal, for with obvious reservations the problems facing Ward face historians as the quotation from Michelet at the beginning shows. Confronted by an enormous quantity of information the job of the historian is to organise his facts into a shape that portrays the scene as he sees it. He therefore has to be not only a researcher and a chronicler but also an artist. An artist that is not so much because he has to write elegantly but because he has to organise and shape reality. When writing histories the author has to persuade his readers to see things as he sees them and he is perhaps at his most persuasive when the reader forgets this. Simple lists of loosely cohering facts are no history, and the reader quickly tires of them through their lack of focus.

In order to criticise a history both the ordering and the accuracy have to be borne in mind, the conclusions and the premises. Moreover one should always criticise with humility for it is much harder to write a work than to sit in judgement upon it. The critic is always parasitic upon the body of the original however flawed it may be, and he may tend to overemphasise faults in order to take a stance on the original which can be misleading.

It is important therefore to state that the New Oxford History of Music is a noble enterprise and this new volume is typical and worthy of its predecessors. It contains thirteen lengthy essays on music from 1790-1830 with topics ranging from opera to keyboard music by way of chamber music and the orchestral repertoire. Apart from the mainstream of Vienna, Paris and Italy mention is made of music in England, Germany and Eastern Europe. All these are preceded by an essay on 'General Musical Conditions'. The Bibliography and the footnotes provide full details of books and articles that supplement the text and of editions of works mentioned. The whole book is beautifully printed and modestly priced (for these days!) One quibble however is that for those who have been collecting the series it is annoying that the outside cover differs from its predecessors. It seems rather unnecessary to change the format since it is no fault of the reader that the series has taken so long to appear. There are moreover some errors in proof-reading (e.g. How many bars in Beethoven's op. 124 in the table on p. 150? or What is Schubert's pervasive personal rhythm on p. 198?). The excellencies of this book should be stressed. It is a mine of information which is carefully presented and clearly indexed. It is well written and printed. It will be useful for students and scholars as a source and a guide for essays and dissertations.

In a way however these excellencies indicate the shortcomings. The book lacks perspective. It may be that, like 'Gordale Scar' perspective is not attainable, or it may be that there are inherent flaws in the design that will prevent perspective being achieved. There is one viewpoint however that looks like a perspective but which on closer examination seems to be illusory. This viewpoint is contained in the title. Gerald Abraham stresses in his preface that unlike all the other volumes in the series this one has been called after a particular composer who dominated his age. I wonder how true this is even of this age, and I wonder also whether his preeminence was an *a priori* editorial decision or an *a posteriori* conclusion. *Prima facie* evidence suggests the former and all works and composers are allocated space and evaluation on this ground. Good aesthetics as this may be, it is questionable history for, as Abraham points out, the difference in quality between Beethoven and his contemporaries is great. If this is so, how representative is Beethoven, and how much does the relentless concentration on this viewpoint prevent our forming an accurate assessment of the contemporary scene? Few would deny that Beethoven was the greatest composer living and writing between c. 1800-1827 (pace Haydn and Schubert), but preeminences are notoriously difficult to distinguish at the time. In many cases contemporaries pay respect to a great genius but follow their paths picking up perhaps one or two ideas as they go. Moreover just as Marx and Freud, as towering and influential in their own fields as Beethoven was in his, were reticent about what influenced them, it is clear to all students that Marx's theories are rooted in the Hegelian tradition and that Freud owes much to Nietzsche and other German nineteenth century philosophers. So Beethoven does not stand alone, but is part of a tradition and shares a common attitude to the structure and development of music which was not his creation. Beethoven owed much to the French operas of the Revolution, particularly those of Cherubini. The influence was not equally reciprocated. Indeed a more plausible 'dominant figure' status from 1790 to 1830 might be attributed to Rossini, whose influence in Italy, France, England and Eastern Europe was at least as pervasive as Beethoven's and much more easily assimilated. Rossini forms an equal alternative tradition to that of the Viennese symphonist.

Another questionable attitude that comes from the book concerns form. Many of the instrumental works are described as being in 'sonata form' and composers are measured by their ability to handle this form. It is open to debate however whether this should be the basis of their evaluation, since it is not clear that it was their intention. Sonata form is an anachronistic term for this period, not being codified till 1826 and named till 1845. Later generations use the term to describe the procedures of the Viennese symphonists because their way of organising music and their aesthetic aims were adopted and developed by some of the most important succeeding composers. In Beethoven's day, however, these procedures were not considered so typical or exemplary — as Haydn found in Paris, or Spohr found in Beethoven's Ninth Symphony. Moreover many composers were trying to incorporate freer elements borrowed from improvisation to give their work some of the spontaneity demanded by the prevailing Romantic desire for immediate and absorbing experience. Perhaps Beethoven's greatest achievement was to fuse the free with the strict by expanding the tonal skeleton of Haydn in order to include greater harmonic and melodic range. Thus the apparently more diffuse surface (actually subtly linked) was rooted in a strong form, and variety was not bought at the cost of coherence.

I have stressed these points not because there are not others but because they emphasise the doubtful perspective of the book. In fact these are not really grappled with in the book and it is not easy to find from the book matters connected with them. For instance the relation between Beethoven's experimental piano writing and its conversion into the more public language and objective formality of the orchestral music is obscure because that kind of cross-linking is not made. Yet in themselves such links are neither obscure nor unimportant. It is not surprising that Beethoven as a famed improviser should have tried out new ideas at the piano, and that these experiences were to find not only new musical but psychological effects. It is also clear that in these experiments Beethoven was influenced not only by his German and Viennese predecessors but also by less well-known developments. The anticipations of the 'London Piano School' are well chronicled and Beethoven's admiration for Clementi well known. Moreover, just as the London school was inspired so was Beethoven by the English pianos which differed in tone and action from their Viennese counterparts. Some cohesive overview of these matters is missing.

Excellent research as the book is, and useful (indeed indispensable) as it may prove to be, it is a pity that it lacks a persuasively coherent view of the age. Perhaps the format of a series of independent essays by a variety of authors will always prevent this. Perhaps a failure to take account of the more exciting new interpretations of the period or the more subtle

analytical methods available mars the perspective. Perhaps too great emphasis on style criticism and the treatment of music as an isolated phenomenon makes the exercise rather one-sided and superficial. This might have been helped by an editorial introduction to each section that would bring out the links and give significance to the facts. Facts there are, and plenty of them, though the desire to mention everything however briefly leads to an alarming number of generalisations and value-judgements masquerading as universally accepted data.

Of course the last word will never be said on so rich a period as this, but this book, excellent in so many ways, will contribute less than it might have done, for it lacks in its emphasis on the greatest composer of the age that wider psychological and historical perspective that Jules Michelet described in *History in France*:

'I have realised that it is quite wrong to take these brilliant and powerful talkers, who expressed the thought of the masses, for the sole actors in the drama. They were given the impulse by others more than they gave it themselves.'

RODERICK SWANSTON

BOOKS AND MUSIC RECEIVED

Mention in these lists neither implies nor precludes review.

BOOKS

Joan Arnold: Medieval Music (OUP £1.75)

Michael Burnett: Jamaican Music (OUP £1.75)

Robert Donington: Music and its Instruments (Methuen £13 hardback, £5.95 paperback)

Paul Farmer: A Handbook of Composers and their music (OUP £2.25)

Martin E. Rosenberg: Sound and Hearing (Edward Arnold £2.50)

The Royal Academy of Music Magazine No. 230, Autumn 1982

MUSIC

Arr. John Auton: Folk-songs for strings (four arrangements for junior string orchestra) (OUP £2.25)

Arr. A. W. Benoy: Ten Tunes for Recorder Ensemble (OUP playing score £1.75)

Michael Berkeley: At the Round Earth's Imagin'd Corners (anthem for soprano and baritone soloists, eight-part chorus, organ and optional trumpet) (OUP £2.75)

Concerto for oboe and string orchestra (OUP reduction for oboe and piano by Susan Bradshaw £6.95)

Worry Beads (for guitar) (OUP £1.30)

Richard Blackford: Sir Gawain and the Green Knight (opera in six sections) (OUP vocal score £9.75)

Arr. Watson Forbes: Tunes and Dances (nine pieces for violin or viola and piano) (OUP £2.50)

John Gardner: Five Partsongs to Poems by Wallace Stevens (OUP £2.85)

Edward Gregson: Four Pictures for piano duet (OUP £1.75)

Edvard Grieg arr. Alan Frank: A Grieg Suite for clarinet and piano (OUP £2.95)

Edward Harper: Chester Mass (for mixed voices and orchestra) (OUP vocal score £6.50)

Alun Hoddinott: Nocturnes and Cadenzas for flute (OUP £1.95)

Arr. Tom Jeffers: Four Lute Duets from the English Renaissance (for two guitars) (OUP £1.75)

Robert Sherlaw Johnson: The Manger (carol with organ) (OUP 60p)

Robert Long: Daedalus and Icarus (a cantata for unison voices with piano or instrumental group) (OUP vocal score £2.60)

William Matthias: Praise Ye the Lord (anthem with organ) (OUP 70p)

Requiescat for orchestra (OUP small score £3.75)

Arr. Kenneth Pont: Harvest Time (anthology of music and verse for infant and junior schools) (OUP £1.95)

John Rutter: Carol of the Children (unison, with optional second part, and piano) (OUP 35p)

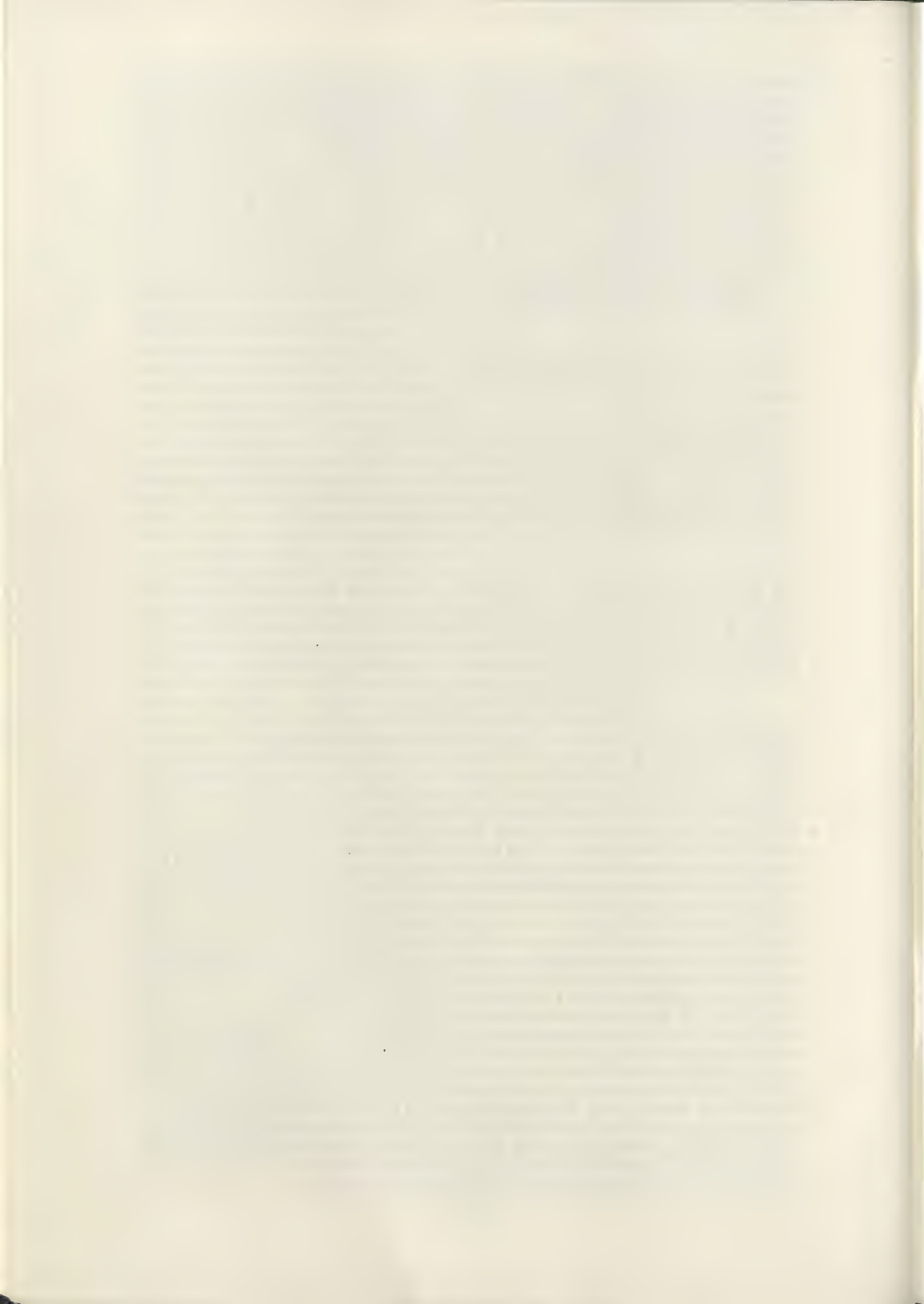
Child in a Manger (mixed chorus and piano, organ or orchestra) (OUP 35p)

Michael Short: Intrada, Song, and Dance for recorder quartet (OUP playing score £1.30)

Arr. David Willcocks: We wish you a merry Christmas (carol with organ or piano) (OUP 40p)

National Anthem (for choir, brass, organ and percussion) (OUP score £2.60)

Opening Fanfare (OUP condensed score 80p)



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